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# The School Musician

28 EAST JACKSON BOULEVARD  
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Founded in 1929

A magazine dedicated to the advancement of school music—  
edited for music directors, teachers, students, and parents.  
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colleges throughout America and many foreign countries.

**Volume 24, No. 5 December 1952**

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The clinical editors in The SCHOOL MUSICIAN are all recognized authorities in the field of Music Education. Each person is highly qualified as an adjudicator, lecturer, clinician, and conductor. Directors and officers of various district, state, and national associations who desire their services are encouraged to write direct to each columnist for information regarding available dates and fees.

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## "They Are Making America Musical"



### School musicians applaud—

**Raymond R. Reed of Arlington, Virginia**

"I believe that more encouragement should be given to students to write original compositions. We should help the students to realize that the worth and value of music is not in the outside show but what takes place within one's self—subjected values—not just the objectives or seen values," says Raymond R. Reed, outstanding Supervisor of Music, of the Arlington, Virginia, Public Schools.

He received his Bachelor of Fine Arts degree at Doane College, Crete, Nebraska. His Masters of Fine Arts in Music Appreciation soon followed from Carnegie Institute of Technology at Pittsburgh, Pennsylvania. He is currently working on his Ph. D.

His professional teaching experience has been very thorough. Starting in 1929 he was conductor of the Doane College Symphony Orchestra, then their band. It was during this time he developed his championship Crete, Nebraska, High School Band and Orchestra. In 1933 he directed the Doane College Choir. His ladder of success grew rapidly. In 1934 he became Supervisor of Music at Lincoln, Nebraska, in 1936, Director of University of Nebraska Symphony Orchestra and ROTC Band. He served as commanding officer of a U. S. Navy LST from 1942 to 1945. Then on up the ladder. In 1945 he became director of vocal and instrumental music at Langley High School in Pittsburgh, Pennsylvania, and in 1948 became the Supervisor of Music in Arlington, Virginia.

He has held many responsible positions as administrator, such as president of the Virginia Music Educators Association, vice president of the Arlington Civic Symphony Association, and president of the capital "In-and-Around Club", Washington, D. C.

We are proud to present Raymond R. Reed, who is indeed a man who is truly helping to "Make America Musical".



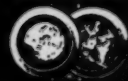


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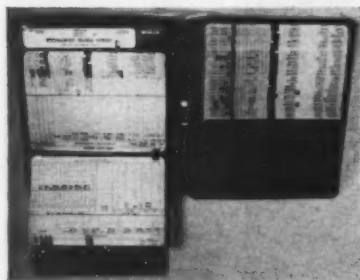
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## St. Louis Music Supply Introduces the New Allegro Accordion

St. Louis Music Supply Company, 4400 Delmar, St. Louis 8, Missouri, recently announced the new Allegro Piano Accordions.

The new Pause and Notes approved accordion comes in two models, the 2166 Allegro "Angelica" and the 2168 Allegro "Adonis". "Angelica" is a 120 bass ladies' model, and "Adonis" a 120 bass full size model. Both accordions are available in an attractive assortment of colors, and complete with a luxurious dark blue Keretol covered, plush lined case. Retail price is \$247.50 for these Allegro Accordions.

For more details, write to St. Louis Music Supply Company, 4400 Delmar, St. Louis 8, Missouri.



## Linton Producing New B Flat Clarinet Model

Mr. Jack Linton, president of the Linton Manufacturing Company, Inc., Elkhart, Indiana, has announced that they have now added clarinets to their production of oboes and bassoons.

The new clarinet is known as Model W. Featuring integral tone holes, centrifugal precision keys, and full undercut tone holes, this grenadilla wood Boehm system clarinet is priced complete with plush-lined case for \$220.00.

For further information on this new "Brand" instrument, write to the manufacturer.

## Harmon Mute Co. Offers New "Pro-Fibe" Mute

Harmon has now developed a complete new line of smartly styled, vulcanized fibre mutes, which features new tonal effects, playing in absolute pitch in all registers, instantly responsive.

This new attractive line of mutes is available in a wide range of models for trumpet and trombone. Ranging in price from \$2.25 to \$6.95, you may try these mutes at your favorite music dealer.

For further information write direct to Harmon Mute Company, 343 North Cicero Avenue, Chicago 44, Illinois.

## Visual Appropriation of Music Now Possible

A new book, which had its origin in a heated classroom discussion, answers a question with a series of de-

(Turn to Page 32)



## Unique New Composer Coasters a Retail Item

New composer coasters, exquisite little works of art, ideal for home, studio, office, or den, are announced by David Wexler and Company, Chicago, Illinois. Coaster busts are in gilt, mounted on black, recessed in dull plastic frames (3½ inches in diameter) that look like ebony, glass covered and backed with cork. Choice of eight subjects Chopin, Beethoven, Liszt, Mozart, Rossini, Strauss, Tchaikovsky, Wagner, \$4.50 each. May be seen at your local music dealer.



## F. R. Beemer Has Developed Complete Line of Chevrons

Mr. F. R. Beemer of 31102 Carlton Road, Bay Village, Ohio, has developed a complete line of high school and college band chevrons, service stripes, and awards.

Made of heavy felt and available in various school colors, band directors can use the chevrons for various offices, ratings, accomplishments, and in other ways that invite visual recognition. Al Wright, director of the famous Miami, Florida, High School Band, has used these chevrons effectively.

A free descriptive folder is available from Mr. Beemer for the asking.

## New Music Education Sound Tapes Improve Teaching

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Kathleen's teacher wisely recommended an artist clarinet. Her rapid progress, her lovely tone and the pleasure she derives from playing have repaid that first investment many times over. To

Kathleen, her clarinet is a constant source of inspiration—an instrument that will bring forth her best talent for years and years to come.

Yes, Kathleen's is a future full of promise—thanks to Music, and the love her parents have shown in giving her the very best clarinet money could buy, to gain the very most from this wonderful new world.

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# The Editor



## The Symphony of "The Greatest Life Ever Lived"

### 1st Movement

The world was still that night. If one listened carefully the beautiful blending of angel voices could be heard, seeming to say "He is coming. He will soon be here."

Suddenly a star appeared in the heavens above a small town which was known as Bethlehem. The world paused in wonder. What was this miracle of light? Wise men and kings alike traveled far and long, for they knew that the Creator meant it to be so.

As the throngs of mortals came ever closer to the little stable, the voices of the angels swelled greater and greater until they reached a climax of exaltation which was to tell all "He has come, He has come."

And so he was born into a world of strife and anxiety where men cried for salvation and peace through their loving Father, God. The Prince of Peace was born.

### 2nd Movement

He was just a boy of twelve who worked in his father's carpenter shop. He would sit long hours listening to his mother tell him of the wondrous things of life.

His father would often take him to the village square where he would watch the throngs of people in their daily tasks and chores. He studied their habits, their likes and dislikes, their loves and their hates.

He was inquisitive and sometimes over-aggressive as he would question the priests and the scholars at the temple. He thought a lot during these pastorate boyhood days, for he knew that he had a mission to fulfill in life. It was to "Show Mankind the Real Life."

### 3rd Movement

It was not easy to tell men to turn the other cheek,

or to make them understand the Beatitudes from the Sermon on the Mount. He went among the downtrodden and sick and showed them a cure for their depressions.

Throngs would gather on rocky hillsides to hear him tell of the wonderful way to live. During his journeys into many lands he found twelve entrusted men who would teach his philosophies unto the four corners of the world.

What was it this man had that made blind see and cripples walk? Was it some unknown magic that he had learned from the fakars of a far-off land? His followers knew that it was true faith in God that was the real secret of his greatness.

They listened and learned, for theirs was a message from the Kingdom of God.

### 4th Movement

Unrest had grown in that section of the world. Political factions lost all perspectiveness of reason. Some believed but many did not. They cried "Crucify him, crucify him."

In the last brief moment that he remained among mortals, he looked heavenward and proclaimed "It is done." The climax of a life was reached at that moment of time, for his job was really completed.

Though the mortal life had risen to Heaven, his twelve chosen disciples multiplied by hundreds and thousands and millions. As the Symphony of the Greatest Life Ever Lived came to a magnificent close, it was the beginning of a new life for the peoples of all the world.

Though the first movement is told over and over on the birthday of Christ, the other three movements must be told, played, and sung if our children and their children's children are to understand the Great Composer's real meaning of His Son's Symphony of Life.

This editorial is reprinted by popular reader request.

Frank L. McAllister



# IS MEMORIZING NECESSARY?

By Mary Louise N. Poor

To THOSE OF YOU who may read this with misgivings, I wish first to state that I am approaching this subject not only *as a performer* who has done considerable playing, both from memory and with music, but also *as a teacher* in the two entirely different fields of public school music teaching and music teacher-training.

Before any of the above can be thoroughly discussed, I should first like to mention different methods of committing to memory a musical composition. Perhaps the greatest single argument advanced for memorizing is that the performer is not really ready to start work on his composition until he is able to play it from memory. So it is found, quite often, that those who insist upon this theory usually direct their students to memorize first and learn second, a procedure I find most inconsistent since so many musically unhealthy ideas can result. The opposite, and probably more conceivable procedure, is that of painstakingly learning the music and then memorizing. The most common occurrence among elementary and high school performers is the process of playing the piece so many times that they finally memorize it "by ear."

From the public school point of view, there were at one time two things to consider: one, the obvious necessity of pleasing parents who think that Junior isn't quite prepared unless he can perform "by heart," and, two, the allotted space on the music contest adjudicator's sheet labeled "memorizing." When contests were the most important driving force of solo playing, the latter was the more important. It was the cause, to a certain extent, of the former attitude of the parents. Consider, then, the case of the usually frightened youngster who played in contest, and, due to nervousness, would forget and completely bungle his performance. This is my reply to the frequently heard assertion that musicians can most certainly perform more musically if they

don't have to think about the notes. The opposite, I believe, is the more logical counter-assertion: that young students should be able to perform with a great deal more attention to quality of tone, intonation, and musical value, if they are sure that there is no danger of forgetting.

The other important aspect to our problem of memorizing is that of repertoire. It has been said over and over again, that it is *NOT* desirable to allow school youngsters to devote one whole school year's practice to one composition, and yet the necessity of memorizing encourages that very situation. It is also the cause of the poor choice, in many instances, of inferior music, simply because the phrases and musical texture are so tritely simple that it is more easily memorized. This may also be the reason for the deplorable neglect of our *better* contemporary music. It is granted that much of this music is difficult, but there is a great deal of it that is not, if one will but take the time to look for it.

From the college students' viewpoint we have always the problem of repertoire. By virtue of the pressure of memorizing, the music prepared in any of the performing fields is usually limited to a few basic selections from the better known works. What is one of our greatest criticisms of young teachers who step into the small community situation, especially that of pianists? It is the lack of sight-reading ability—which is the result, in most cases, of having spent too much time on a few recital or examination pieces.

On the other hand, every instrumental teacher should be able to sit down and read through an accompaniment with a student, even though it may be somewhat sketchy. Piano instruction for instrumental majors is too often approached from the "academic" point of view rather than the practical point of view. Is it not much better musical training for the young instrumentalist to be aware of the fact

that, more often than not, he is performing a musical dialogue rather than a monologue? The teacher is better able to point this out only if he is aware of it himself. Therefore, if these people had been trained in the "more music" and "less memory" school rather than the opposite, they would very probably be able to make their teaching more effective. However, I do not wish to imply that I approve of the sloppy, non-perfectionist attitude that can result from this system if not properly guided. I only wish to say that a much more practical system could be used in the training of these potential teachers.

Speaking from the position of teacher-performer (I say teacher first since the more than full time duties of a teacher, including numerous outside activities leave little time for practice before a performance), I feel that I can fulfill my obligations to my students to a greater extent by presenting good music oftener, better performed, by eliminating the possible hazard of memorizing.

The conclusion that I have drawn, therefore, is that there is too much emphasis placed on the necessity of memorizing, whether it be in the public schools, private teaching, or in the training of the public school music teacher.

## ON THE COVER

"When they saw the star, they rejoiced with exceeding great joy" . . . St. Matthew: 2, 10.

Our cover this month is indicative of the great rejoicing that takes place as young people throughout the world join voices in putting the Christ in Christmas.

Here we see hundreds of Los Angeles, California, area children performing a massed festival in the famed Hollywood Bowl. It is as if the star was truly showing them the way as the Bowl seems to radiate the light of the Manger in Bethlehem.



This outstanding High School Orchestra from Bronxville, N. Y., was built from a total student body of less than 500. Mr. Robert Brown, conductor of the group, believes that it is time to give string playing a new countenance. Read his interesting and practical philosophy in his article which starts on this page.

# Let's Give String Playing A NEW COUNTENANCE

By Robert B. Brown

## PART ONE

As musical educators we have thoroughly convinced ourselves and the laymen about us that the whole area of string endeavor is one of foreboding demands and dire consequence.

The convictions we hold concerning the "impossibilities" of the whole string picture is not without foundation. Many of us have tried . . . Many of us have given it everything we could possibly put into it . . . Many of us have failed. Too many of us have decided that the mystery of the stringed instrument is unsolvable in light of school music limitations. **THAT IS A VERY UNFORTUNATE CONCLUSION.**

In the BRONXVILLE SCHOOL we have enjoyed excellent success with development of string players. In our Elementary School where better than one out of every two eligible youngsters plays a band or orchestral instrument of some kind, we have string players galore! In the High School of about 500 students we have a symphony orchestra of almost 70. The organization has first-rate instrumentation and plays first-rate musical

repertoire. This information is presented by way of proving that a realistic philosophy of string teaching is anything but a compromise approach to the problem. A prolonged description of our "achievements" offers little relief to someone else's problems. (Too many words are devoted to that kind of thing.) Our efforts **MUST BE DEVOTED TO THE KIND OF BASIC THINKING THAT BRINGS FORTH WORTHY ACHIEVEMENT.**

In creating the "New Countenance" for string situations let us concentrate on the "features" of the new "face" rather than on the unpleasant-ries of the old. In short, if we must consider our mistakes of the past let us consider them in terms of what our positive approach will engender. Let's go on the offensive in this fight for good string players and good school orchestras.

### The Psychological Barriers

From the beginning, we must convince ourselves that the stringed instrument, if taught realistically, is less difficult to learn than any brass or woodwind instrument. But we do

not convince ourselves that stringed instruments are easy to learn merely by telling ourselves so. Let's get some logical support for our new outlook on string playing.

There's no difficulty in getting a sound on a stringed instrument. . . . There's no trouble getting started. Even a fellow with a broken right arm can still pluck a few notes if he so chooses. There is no problem of unsuited lips, protruding buck teeth, and other physical handicaps common to wind instrument playing.

It's important to realize that the string player is ready for playing at the very first lesson. There are no unforeseeable physical barriers for the string-player. If problems arise, the fault is not in the nature of the instrument or in the ability of the student. The fault must be "chalked" against the instructor who may be trying to build Rome in a day.

### Coming Down to Earth

Long before we meet our first string-player, we ought to have a real heart-to-heart talk with ourselves. We must get ourselves to realize that in

the large majority of cases, music cannot possibly mean as much to the beginning youngster as it means to us. We must force ourselves to realize that his musical tastes and emotional responses to what he hears DOES NOT BEGIN WHERE OURS LEAVE OFF. We must go back over our own years and remember how and why we started. We must reconstruct our thinking, feelings and interests of those early years. What did we yearn for in those beginning years? What drove us on? What discouraged us? When we were enthusiastic was it the result of a devotion to a religion-like phenomena packed with emotional content . . . Or was it a kind of fun and enjoyment that challenged the spirit and intellect and gave us that "good" feeling when we were close beside it?

The point being stressed here is the need for a "down-to-earth" approach to music. Regardless of what music means to the student when he begins,—and in light of all it may come to mean to him with the passing years,—the sound approach is to begin music as an activity . . .

We don't preach baseball. We don't have to preach music. Make music expression the wide-open thing that is baseball, and baseball will have a worthy companion . . . worthy in the all-important eyes of the youngster.

Let us not approach the youngster with the feeling that a wrong note or a poor tone cannot be tolerated in

the austere religious sanctorum that is the realm of music. Let us not plague him with the tenet that non-practice is sacrilegious and disruption of lesson-taking is heresy.

The very major concern of any youngster is social acceptance. Present the implications of a student's neglects in terms of how they will be received by his friends and family and you find yourself on firmer ground. Create outlets and playing situations where the efforts of the student are periodically exposed to such social appraisal and the matter of "practice" loses its identity as a problem.

Open wide the gates,—let in the air, the sunshine, and the people. Make your string endeavor something everyone is invited to try. Gear your approach in such a way that everybody is guaranteed some measure of success. Get it out of the realm of cloistered endeavor for the "chosen", the "peculiar", or the "intimidated".

#### Markers

The first realistic step one can take in realizing the "plebian" approach is the use of markers. Yes, putting thin strips of scotch tape on the finger board to mark finger placement is what I'm talking about.

Lower your eyebrows and reconsider for a moment. Of what possible harm can markers be to a beginning string player? It is of no greater harm to the beginning musician than



Robert B. Brown

is the adult hand supporting the child who is beginning to walk.

It is against all the rules of human nature to tolerate unnecessary bondage. When the child can walk he will break away from support. When the musician can depend on his own ear and physical "feel", he breaks away from the markers. Departure may occur sooner for the bolder and more capable,—later for the timid and less capable . . . BUT IT WILL OCCUR. We will never know how many potentially capable youngsters have died in musical infancy merely because our pride would not allow us to extend a helping hand to the poor souls as they stumbled,—fell,—and destroyed the limbs that were musical success and interest.

To the seasoned musician, music always has some bewildering facets. To the beginning youngster the whole matter of musical sound and pitch can be staggering . . . and often is. (Experimentation has proved that the tonal confidence of even the professional wind player can be shaken in the throes of beginning string endeavor).

Markers then, take pitch out of the realm of the abstract and place it in terms of the tangible. When the mechanism we call the tonal ear wavers, the general intellect extends the helping hand. In time, the "ear" becomes secure and nothing but disdain is held for the marker. With this recourse, many beginning string players who seem to have no "ear", ultimately blossom forth into performers capable of contributing much

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String players in the Bronxville, N. Y., High School are encouraged to advance their studies through solo and ensemble work. Here we see the popular string Quintet made up of students in grades 9, 10, 11, and 12 as they rehearse their rendition of Debussy's "Golliwogs Cake Walk".



# Where Did Music Come From?

By Helen Johnson

Some 100,000 years ago there was no music as we think of it today. But step by step people found ways of amusing themselves and showing their emotions, which gradually developed into crude imitations of the music we are familiar with in the present era.

Primitive man must have received his inspiration from somewhere. It could have been from the trickling water in the brooks, the song of birds, the deafening noise of thunder, the sobbing and sighing of winds through the trees, or the shrill cries of wild animals. Man seems to have been born with an inherent desire to express his moods. This desire, accentuated by such inspirations, was in all probability the source from which Music came. At any rate it is an authentic fact that the two roots of Music are *movement* and *sound*!

In pre-historic days the savages talked to their numerous gods through hand-clapping and foot-stamping. Also by shouting, shrieking, grunting, crying and sobbing. As is generally known, these movements and sounds were man's first attempt at expressing his feelings, and, crude as they were, proved satisfactory in showing their various emotions.

Rhythm expressed in tones, makes Music. Both this and the love of the beat was strong in the savage, especially in the American Indian and the African. What wonder then that we say both of these peoples are a distinct bridge between pre-historic Music and that of the civilized world?

The first step toward anything resembling a musical instrument was doubtless the striking together of two pieces of wood or stone in repeated beats. The next step was the stretching of skins of animals over a hollowed-out stone or tree trunk, forming

the first drum. In similar ways numerous other instruments were made and, as time went on, improved in every detail. One instrument has come down to our times called the "shofar." This is usually a ram's horn on which two tones may be



Helen Johnson

blown. This instrument is at least 5,000 years old. It is sounded in all synagogues of the world on the Jewish New Year and on the Day of Atonement in memory of the wanderings of the children of Israel. Egyptians, Assyrians and the Hebrews—all these people had perfected Music far beyond the standard reached by many nations of modern times.

The percussion, wind and strings were all familiar to the Assyrians. Contrary to some tribes, they marked rhythm by stamping their feet instead of clapping their hands. Both the Egyptians and Assyrians had flutes, castanets, cymbals, tambourines

and lyres. Harps that varied in size from one that could be carried in the hand to some that stood seven feet tall, were nothing uncommon. The Assyrians worshipped Music to such an exalted degree that if their war prisoners were musicians, they were never put to death.

The first musician mentioned in the Bible is Jubal. In Genesis IV—21—"He was the father of all such as handle the harp and pipes (organ)." Jubal invented a flute of some distinction and a little three-cornered harp called the "kinnor." When the twelve tribes had settled down in Palestine, they gave Music a most important place in their daily lives. Samuel built a school of Music, and this is where the talented David received his musical instruction. Josephus, the great Jewish historian, tells us that Solomon had 200,000 singers, 40,000 harpists, 40,000 sistrum players, and 200,000 trumpeters. The sistrum was a metal rattle which made a very sweet sound. The psalttery, so often mentioned in the Bible, was much the same instrument as the dulcimer. By the addition of a keyboard, this Biblical instrument became the "spinnet."

In Egypt the temples were so huge that their music had to be on a large scale. This was partly due to the absence of amplifiers which in that age were entirely unknown. They thought nothing of an orchestra of 600 players of harps, lyres, lutes, flutes and bell rattles. Instead of drums, they clapped their hands to mark rhythm. The Egyptian music was greatest as far back as 3,000 B.C. Because of stringent state laws, no changes were allowed for improvement, and naturally their music became stagnated and declined in virtue.

The Chinese people are great for noise! Their orchestras are 75%

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# The KEYSTONE of Good FRENCH HORN Playing

By PHILIP FARKAS

Horn playing is a fine art, a very difficult art. Far from discouraging the student, this difficulty should be the incentive, the driving motive for success. Think of the lack of distinction in being a horn player if just anyone and everyone could play. Consider the weakness of character which would result from not having to fight for our progress—in any field of endeavor. Think of the missed thrill of achievement were there not difficult horn playing problems to be finally conquered. And certainly not least, imagine the swarms of horn players who would exist to make commonplace, and detract from, our own positions of importance in the band and orchestra. Truly, there is no art in accomplishing the ordinary and easily achieved. Undoubtedly Dame Nature was very wise when she decreed that all things worth while are to be achieved by persistence and struggle. By this simple means she eliminates the faint-hearted, the half interested and the untalented, leaving those players who survive her relentless refining process to enrich and ennoble the ever-improving art of music making.

This horn-playing art is one of Nature's most jealously guarded secrets and she simply will not divulge it without sincere, intelligent and hard work on the part of the student. This hard work can be a very great form of exhilaration when the goal and its rewards are kept in mind and when progress can be observed. Study of the horn will take the student through periods of exasperation, elation, challenge, downright enslavement, but finally fascination and deep love for a noble instrument. What are the rewards for all this hard work? The feeling of exhilaration at the conquering of some hitherto impossible phase of playing; the sheer enjoyment of the sound of the music, *your* music; some day perhaps the financial

remuneration, which can be extremely good, as horn playing is a difficult art, remember; the esteem of fellow musicians, who all admire the horn and recognize it for the difficult instrument it is; the thrill of making great music with great musical organizations; and finally, the unique pleasure of being, as a horn player, a member of the extremely small and exclusive fraternity of experts who carry on an ancient, beautiful and difficult art, its very difficulties creating a bond of understanding and friendship (I might almost say sympathy) between all its members. Horn playing then, beside being a difficult art is a way of life, a happy, worthwhile way of life.

While we are fully aware of the difficulties facing us as horn players we must be thankful for the many generations of horn players who have gradually evolved methods out of the old haphazard procedure which must necessarily have been the first players' approach to horn playing. Actually most of our difficulties have been solved for us if we but choose to profit from the experience of others. It is my intention to pass on my many years of experience to you, by means of this article, in the most important aspect of correct playing, the proper embouchure. As I have received a great amount of knowledge from my teacher and he from his, this information will represent at least seventy-five years of learning, hard study, and experimentation.

For each theory put forward by a horn teacher there will be a counter-theory put forth by another. Some of these theories will actually disagree with each other but I believe that most successful teachers' ideas agree in spirit but due to the intangible qualities and almost instinctive processes involved, we horn players mostly disagree only in our descriptions of these theories. Suffice it to

say that all the ideas expressed herein are strictly my own and will not attempt to agree with any other theories for the purpose of agreement alone. My only validation for setting them forth is the fact that for myself and many pupils they continue to work. These embouchure rules which I carefully observe every day in my own playing have carried me through twenty years of solo horn playing in some of the finest and most critical orchestras in America and it is only because I feel these rules are successful that I offer them to you.

In my annual tours with the Chicago Symphony Woodwind Quintet I have conducted to date about seventy-five horn clinics throughout the United States, which has given me the opportunity of observing hundreds of horn students in all stages of progress or confusion. Notwithstanding that there are many important elements to playing correctly, it strikes me forcibly, from this observation, that those who place the mouthpiece correctly and use the lip and facial muscles properly invariably get started on the road to success, in spite of occasional minor breathing or tonguing problems. Conversely, those who use the embouchure incorrectly can do everything else correctly and still sound miserable and hopeless on the horn. Some of these hopeless sounding players make such remarkable advances when simply told the correct principles that one can hear the improvement immediately. However, the majority of students have to work diligently for weeks in order to get rid of old bad habits, and then they must have patience while the newly used muscles slowly gain strength. Therefore patience is the watchword in using these rules, patience plus hard work plus the willingness to grasp the spirit of the descriptions and combine all these rules into one smooth function, that

of using the embouchure flexibly, much in the manner in which the vocal chords are used, and for the same purpose, to sing and make music.

The proper study of embouchure placement and application can be divided, I believe, into four general rules and I will present these four rules here;

#### RULE 1. MOUTHPIECE PLACEMENT

Having studied, observed and photographed many of our finest players' embouchures, I am impressed that at least 98% of them place the mouthpiece  $\frac{2}{3}$  on the upper lip, and  $\frac{1}{3}$  on the lower. From side to side they, of course, center the mouthpiece very closely, although some slight off-center placement, due to tooth structure does not seem harmful. This placement has been reached instinctively by most of these fine hornists, but many have succeeded by making this placement mechanically, at least until the logic of it began to form the habit. I use this setting myself but have tried, for the sake of experiment, a half and half setting on the upper and lower lip, and have immediately found myself facing many beginners' problems, lack of high notes, inadequate pianissimo, etc. So I strongly advocate a placing of the lips *approximately*  $\frac{2}{3}$  upper and  $\frac{1}{3}$  lower on the mouthpiece. This brings the vibrating edges of the lips below the center of the circle of the mouthpiece, giving it a shorter length than if it cut directly across the diameter. This shorter length seems to produce much more finesse, better pianissimos and easier high notes because it is a short, controlled opening. The lip should be 'snuggled' comfortably into this  $\frac{2}{3}$ ,  $\frac{1}{3}$  position, not perched in a precarious, artificial manner. Wet the lip and mouthpiece and jiggle the mouthpiece on the lip so that it actually nestles into the most securely seated position. Do not be afraid to play with the lips wet. This wetness actually allows for more accurate placement and finesse in playing than does the dry lip. If the mouthpiece is really successfully "snuggled in" there will be no tendency for it to travel, as it will be so well-lodged into the natural muscle formation that the normal pressure of playing will only serve to keep it in place. There is a fleshy large section in the center of the upper lip, and it is this flesh which seems to want to get inside the mouthpiece rim for comfort. Let it do so, observing thru a mouthpiece rim the  $\frac{2}{3}$ ,  $\frac{1}{3}$  position. If you have no mouthpiece rim available you can observe

this position by using the finger ring on the second valve slide as a substitute mouthpiece rim until you have one made.

Let us sum up this entire lip setting, at the same time try to get the 'spirit' of the feeling. Set the rim with a quite close approximation of  $\frac{2}{3}$  upper lip and  $\frac{1}{3}$  lower lip; snuggle the mouthpiece (wet) around the heavy part of the upper lip; snuggle the mouthpiece into the lip so that it does not perch on top. It *must* feel comfortable, with due consideration for its strangeness, of course. It *must* feel secure with no tendency to slip around *even when wet*.

#### RULE 2. USE OF THE MUSCLES

Most of us make our first big mistake the day we first try to get a note from the horn. We are told to buzz, to pretend to spit a crumb off the lip, etc. Our first instinct, then, is to smile and buzz through the resulting tight lips. Right then and there, is acquired the worst habit of horn playing. A muscle can only contract or relax, nothing more, therefore when we smile we must contract the cheek muscles and relax the lips in order that they may stretch into a smile. Nothing could be further from the correct embouchure than these thinly stretched, weakly positioned lips. They will produce a sound, certainly, but it is a thin, nasal sound. Such lips will have no endurance, and they will resort to many contortions to enable the player to 'get around' on the horn.

Observe yourself in a mirror, Smile, then whistle. There! did you see the lip muscles gather themselves up into working position? This is the fundamental position for the lip muscles to hold while playing. This, too, will feel strange at first, but have patience. The corners of the mouth are forcibly brought in toward each other, *perhaps not quite as much in whistling*, but definitely in, so that the mouth gets smaller from corner to corner. These corners should be brought back in very definitely after taking each breath, which, of course is taken through the open corners of the mouth, momentarily taking the lips out of playing position.

When these corners are brought in correctly they will produce an opening in the center of the lips exactly as is produced in whistling. We very definitely want and need that opening and must be sure to produce it. With the lips puckered on the mouthpiece in this manner observe how the mouthpiece now *wants* to settle in the  $\frac{2}{3}$ ,  $\frac{1}{3}$  position, how the lips are now in a strong position to fend off any pressure which the mouthpiece might

exert. Try a tone on the horn; note that, fuzzy or not at the moment, the tone is essentially dark and horn-like, veiled and smooth, not blatty and 'white' as with the stretched lip. Perhaps it will be too soon to notice this result, but one of these days the increasing flexibility will enable you to go high, low and all around with barely a facial movement. Once the corners of the mouth are 'locked in' the muscles contract and relax to produce the various note ranges almost from internal tensions alone and with little or no external, visible change. *One warning! Do not push the lower lip up and the upper lip down so as to exert pressure against each other.* The lip must be formed with a slight opening in the center, as in whistling, and even the slightest up and down pressure between the lips can spoil this opening. This is the one mistake which can cause the entire whistling embouchure to fail, and one very likely to be carried over from the former smiling embouchure of which it is an essential part. 'Lean over backward' to avoid any up and down pressure. It is advisable to drop the lower jaw slightly and strive to attain the feeling of blowing the air through an *unresisting* opening in the lips, in spite of the necessity of vibrating the lips. Experiment by 'jawing' each note while holding it. Open the jaw slowly until the sound becomes quite hollow and airy and then slowly close the jaw until the sound gets thick and choked. Somewhere between these two extremes is the ideal spot to set the jaw and usually this setting will be somewhat more open than the average student allows.

#### RULE 3. THE LIP OPENING

Focus the opening in the lips to be larger or smaller as you wish to descend or ascend on the horn. The lip opening should get smaller as the notes get higher. This opening will look similar to the oval opening in the end of an oboe or bassoon reed, and will vary in size. It should be smaller in size for the high notes, in the same way and out of the same necessity that the oboe reed opening is smaller than the bassoon reed opening. Notice carefully that I said smaller but *similar* in shape. *Do not flatten* the opening as you ascend. This is simply the result of pressing the lips together in an up and down direction and has been warned against. The opening is made progressively smaller or larger from the corners inward toward the center of the lips. Again try whistling. Notice while ascending, that you do not, cannot flatten the opening by pressing the

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Largent's Accordion Choir of Aurora, Illinois, and their teacher, Mrs. Anna Largent, create a sensation wherever they appear on programs. They play sacred music only with two accordions playing soprano; two accordions playing alto; two accordions playing tenor and two accordions playing the bass part. All the accordions are electrified, giving the complete effect of a full tone organ. Members of the choir, reading from left to right, are: JoAnn DeMerritt; Ronald Kruse; Carmen Boltz; Charlene Fors; Mrs. Anna Largent, director; Donna Lee Greviskes; Lary Freeman; Julia Cooley and Ronnie Wendling. This picture was taken at Rockford, Illinois, during the convention of the National American Music Guild celebrating their 51st anniversary. It was the first time any of the members of the Guild had ever heard an accordion choir. The Choir played "The Holy City" and "The Lord's Prayer" by Malotte.

## Article No. 2

# We Put The ACCORDION In The School Music Curriculum

By AMANDA D. BACON

In the October issue of *The SCHOOL MUSICIAN*, I outlined what I thought would be an ideal school music program that would allow ALL students to participate and also consider their present and future musical needs.

Most of us have ideas that we know will work perfectly, but very few are lucky enough to have the opportunity to try out these ideas. In 1946, I was exceptionally fortunate to be asked to put my ideas into action. This was at Central High School, Norwood-Young America, Minnesota, a few miles out of Minneapolis. At the head of the music department is a home-town man, Mr. Ted Grivelli, a talented man, but soft-spoken and unobtrusive in such a way that he is not given full credit for his good work. He asked me to organize guitar and accordion bands and classes. As this was the first to be organized in the Minnesota schools, Mr. Phillip Leslie of the American Music Conference was interested and wanted to report on the bands'

progress in the January 1949 *SCHOOL MUSICIAN*.

Of course, many concessions must be made when our ideas become realities. The idea of testing all students was impossible as the music department, at the time, was very well organized and well functioning. My classes were electives. Many very enthusiastic and appreciative students responded. Others who registered were students who had no interest in band but thought it a snap course and "more fun than study hall"; students without talent but thought "anyone can play an accordion without lessons"; students of low "IQ" who could not keep up with the regular school band; and the students that had already tried band but could neither play the instrument nor pass the required rudiments class but still "wanted to play an instrument". With this situation, all I could do was to step in and start teaching. I did test all those in my classes.

Perhaps before continuing, I should explain the contracts I have with the schools. I spend the entire day at the school with band classes and lessons. The students who depend on the school bus for transportation have the preference. The lessons are in class, groups of two-three-four, or private. All are required to attend the accordion band. As my program becomes too crowded, I open a Store-Studio in town for those students who can come into town at other than school time. These studio students receive the same instruction, as the groups are combined for programs and music festivals. In the High School, the parents pay me directly; in the Grade School, the School Boards pay me because this is all class teaching. (More about the Grade teaching next article.)

You will find most School Boards are in favor of giving the students every advantage if—it does not cost

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# The Band Stand...



By Arthur L. Williams, A. B. A.  
A Section Devoted Exclusively to the  
COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

## CBDNA CONVENTION, CHICAGO, ILL., DEC. 19-20, 1952

President Bruce Jones has submitted the following tentative program for the 7th NATIONAL CONFERENCE of the College Band Directors National Association which will be held in the Sherman Hotel, Chicago, Illinois, the pre-convention meetings coming on Thursday December 18th.

### Thursday—December 18, 1952

- 4:00 P.M. Constitution Revision Committee—Gerald M. Prescott, U. of Minnesota, Chairman.  
7:00 P.M. Steering Committee—Clarence Sawhill, U. of California at Los Angeles, Chairman.

### Friday—December 19, 1952

- 8:30 A.M. Registration—Sherman Hotel—Bal Tabarin Foyer. Reception Committee—Charles Minelli, Ohio University, Chairman.

### FIRST GENERAL SESSION

- 9:00 A.M. FIRST GENERAL SESSION—L. Bruce Jones, CBDNA President, Louisiana State Univ. presiding. Welcome by C. V. Buttleman, Executive Secretary of Music Educators National Conference; The President's Message.  
9:15 A.M. FORUM—Musician'ship in Composing and Interpreting the Band's Music—William D. Revelli, U. of Michigan, Moderator. Speakers include Dr. A. A. Harding, Honorary Life President of CBDNA, U. of Illinois; Orchestra Conductor, Herman Felber; Composer Morton Gould, Music Publisher, Arthur Hauser, and others.  
11:15 A.M. Woodwind Ensemble Recital by the Oberlin College Woodwind Ensemble, George E. Waln, Conductor. The program includes: *Serenade*, K 388 in c minor for 2 oboes, 2 clarinets, 2 French horns

and 2 bassoons—*Allegro movement by Mozart*; *Fifth Symphony for Piccolo, Flute, Oboe, English horn, Clarinet, Bass Clarinet, 2 French Horns and 2 bassoons by Darius Milhaud*. Three movements; and *Serenade for 13 Winds* by Richard Strauss.

11:40 A.M. Address—*Steps in Developing Musicianship* by Clarence



Here is Morton Gould in a typical "Hard-at-work-pose", who will be Guest Conductor and speaker at the CBDNA Seventh National Conference, Hotel Sherman, Chicago . . . December 19 and 20.

Sawhill, Vice-President of CBDNA.  
12:00 Noon—Luncheon: Steering Committee and Officers.

### SECOND GENERAL SESSION

- 1:00 P.M.—Committee Reports.  
a. Committee on Band Literature, Mark Hindsley, U. of Illinois, Chairman.  
b. Committee on Commissioning New Band Works, R. Bernard Fitzgerald, U. of Texas, Chairman.  
c. Committee on Promoting Original

Band Composition, Ernest Lyon, U. of Louisville, Chairman.  
d. International Committee for the standardization of Instrumental Music, Ray Dvorak, U. of Wisconsin, Chairman.

2:15 P.M. CBDNA SERIES of Original Band Compositions, performed by the Oberlin College Symphony Band of the Oberlin Conservatory of Music, Oberlin, Ohio—Arthur L. Williams, Conductor. The program includes the following manuscripts:

*Symphony for Band* (1952) by Morton Gould

*Epitaphs*

*Marches*

conducted by the composer

*Tension* (1950) by Charles Corter (representative number—North Central Division)

*Anel Camp* by Charles Cushing (representative number—California—Western Division)

*Capitol Sketches* (1949) by Harold Kidder (representative number Eastern Division)

*Psalm for Band* (1952) by Vincent Persichetti (representative number Southern Div)

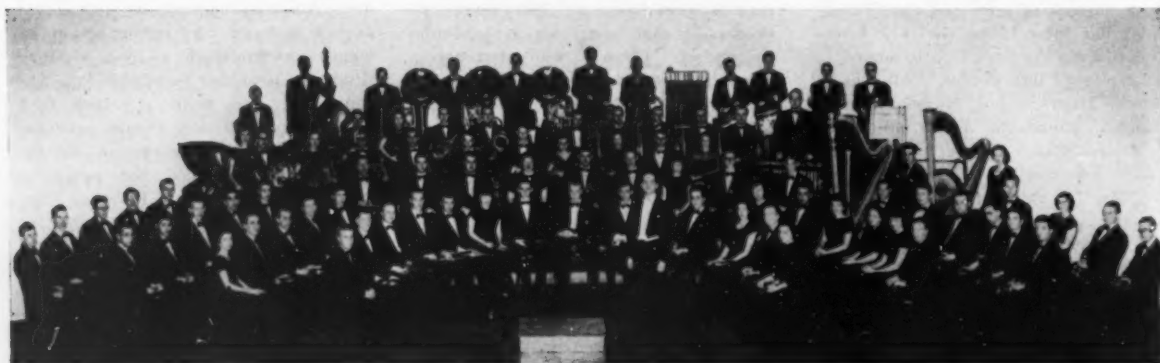
*Symphony for Brass and Percussion* (1952) by Alfred Reed (representative number Southwestern Division) conducted by Don Moore, Baylor University — a first performance.

*Concert Overture* by Kemble Stout (representative number North Western Division)

*Concerto for Alto Saxophone with winds and percussion* by Henry Brant

*Saxophone solo* by Sigurd Rascher. Several other new original manuscripts will also possibly be played

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The representative band this month is the Indiana University Symphony Band, conducted by CBDNA member, Daniel L. Martino. In addition to being an outstanding conductor, Mr. Martino is well known for his organization and administrative abilities. He is the editor of the excellent clinical column "The Band Forum" which appears each month in this *SCHOOL MUSICIAN* magazine.



# Choral Section



Address all Correspondence to The School Musician, Choral Editor



This group of talented young lady employees of the Studebaker Company of South Bend, Indiana, constitute the "Studebaker Harmonettes". Many school choral directors are needed to direct industrial music programs as interest continues to grow in this new phase of music participation.

## INDUSTRIAL MUSIC SERIES

# The STUDEBAKER Harmonettes

By T. A. BERCHTOLD

Sharing the spotlight with The Studebaker Corporation's male chorus is the women's glee club, better known as the "Studebaker Harmonettes". This group was organized 14 years ago for Studebaker women employees who like to sing, and there is hardly a community within a 125-mile radius of South Bend which at one time or another has not been exposed to the charm and singing talents of these girls. Last year, for example, the "Harmonettes" made nine appearances outside South Bend and eight within the city proper. One of the year's highlights was a program given over radio station WHOT with a potential listening audience of 250,000. Audiences before which the girls made local appearances totaled well over 5,000.

Wherever the girls have sung, audi-

ence reaction has been enthusiastic and appreciative. One local sponsor described the girls' performance as "the most outstanding program ever given". Another commented, "an exceptionally talented chorus". Each sponsoring organization regretted that more people could not have been present to hear the "Harmonettes", and every one of them wanted the group to make a repeat performance the following year.

Programs are varied so as to have strong audience appeal and are carefully planned in order to entertain both young and old. Included in a typical program are classics, ballads, humor, current musical comedy tunes and specialty numbers.

In their appearances before the public and before employee organizations the Studebaker Harmonettes bear in


mind that by act, word, and deed that they publicly represent The Studebaker Corporation. Unusual care, therefore, is exercised in making the best possible impression with regard to appearance, deportment, and musical production. Appearance and deportment are largely matters of supervision. Deportment is maintained by the care exercised in admitting members of good character and through the application of rules of conduct governing the girls' travels to their appointments and their associations with the people before whom they sing. The best possible leadership has been obtained to train and direct the group, for it goes without saying that unless a program is carefully and dramatically presented, the public's response would be lackadaisical.

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# GOWNS

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**Notice to Our Readers**

May we explain the difference in shade of our paper this month from chalk white to an Ivory cast. A strike at the paper mill caused us to make this substitution. We appreciate your patience and will use the chalk white cast once again just as soon as it becomes available.

**The Publisher**



By Walter A. Rodby

Send all questions on Choral Music and techniques direct to Walter A. Rodby, 407 Campbell St., Joliet, Ill.

Since this is December, I'd like to tell you about a Christmas choral concert I heard during the Christmas season of 1951. The concert was performed on December 9, by the 150 voice Joliet Township High School A Cappella Choir, Joliet, Illinois, under its director, Paul F. Lester, who conceived and wrote the entire production. Mr. Lester has kindly consented to let me outline the basic idea, and explain in some detail how it developed into a powerfully moving pageant of Christmas traditions.

Before I go any further with this report, I would like to make it clear that I have no intention of presenting you with a "canned" Christmas concert, complete with dialogue, narration, exact timing, and all the trimmings. This particular concert I am going to tell you about was tailor made for a specific choir on a specific stage, and without some revision it would be impractical to offer it word for word as it was originally performed. What is important to me is that you see the possibilities of the basic idea; and with the general outline before you, you can do what Paul Lester did: create for your choir a work of beauty not only sensitive to your own feelings of the Christmas spirit, but also reflective of the background and traditions of the people who come to listen.

### OUR CHRISTMAS HERITAGE

Paul's Christmas concert was organized into three parts and lasted about an hour and fifteen minutes. Part I, performed by the large A Cappella Choir, consisted of about a half dozen sacred A Cappella selections presented in the traditional concert manner. Part II featured a Madrigal Group of 16 voices singing some of the more difficult and unusual pieces from the Christmas repertoire—this done in front of an intermediate curtain which closed from view the large choir. Part III was called "Our Christmas Heritage", and it turned out to be thirty five minutes of narration, choral music, and stage action, welded into a finely paced and delightfully colorful presentation.

### THE IDEA

"Our Christmas Heritage" is based on the idea that all nations and people within the orbit of the Christian faith have the common experience of celebrating the birth of Jesus Christ. It is a heritage we all share, and as we commemorate the birth of the Saviour, the peoples of the whole Christian world rejoice and reflect at the wonder of it all. Each nation has its own customs, and the legends of its people are many. It is these customs and legends

that become the source and substance out of which the listener is given a musical and pictorial glimpse of Christmas around the world. Each member of the audience brings with him to the concert a rich ancestry of Christmas tradition—particularly those whose fathers and mothers, or grandparents came from European countries. "Our Christmas Heritage" points up this wealthy inheritance and presents a musical panorama of customs and legends particularly from European countries, which, even now, make these observances part of their Christmas celebrations.

### THE CONTINUITY

The curtain opens showing the large choir on risers on a stage decorated simply, but effectively, with two shimmering Christmas trees, one at each end. The spot light picks up the narrator left of center who begins with a few introductory remarks expressing the main theme. With the close of the introduction, the choir begins quietly humming the old carol "What Child Is This?", as the narrator takes us to England and tells of the wandering bards and harpers who found their way into the many ancient castles. As the narrator goes on to tell more of the customs of Britain, three small boys dressed as English Carolers enter the stage from the wings; they are picked up by the spotlight, and slowly cross to a designated place, holding their carol books and pretending to sing as they go. The carolers entrance is so timed that the boys find their places just as the narrator finished speaking and the choir begins to sing the words of the carol. I would like to point out here that the last sentences the narrator speaks before the choir sings the words are pointed directly at the meaning of the song. For example: As the choir hums the last phrase of "What Child Is This?", the narrator would say:

"Even Shakespeare felt the wonders of Christmastide when he wrote in his great play, *Hamlet*:  
... the nights are wholesome, Then no planets strike,  
No fairy takes, nor witch hath power to charm, So hallow'd and so gracious is the time."  
We can feel the holiness of the times in the old English carol "What Child Is This?"

Now the narrator takes you to Ireland, Scotland and Wales, where the carol "Deck the Halls" is introduced while a Welshman with a holly bough enters the stage and takes his place beside the three English car-

olers. Next we go to Germany, and while the choir hums "Lo, How A Rose E'er Blooming", the narrator tells the legend of the Christinas Rose, and a lovely girl in German costume enters the stage carrying pink roses. Then to Bavaria where the story of the Kristkind is related and "Oh, Tannenbaum" is sung. Here a sweet little four year old girl dressed in a white glittery costume complete with wings and crown, carrying a small Christmas tree, enters the stage (to the "Oh's" and "Ah's" of the audience!) and takes her place with the others. Then we travel to the Scandinavian countries where a Swedish or Norwegian carol is heard (sung in the original language). While in Sweden we hear about St. Lucia, who then crosses the stage in costume, wearing the traditional lighted headpiece. Now to Italy where to the music of "Adoramus Te" by Palestrina, we hear about the Presepio, and its meaning to the Italian family.

Then we see an Italian girl carrying a crib enter the stage and reverently join the others. France is the land of "Oh, Holy Night", and the Yule Log. We see a French father and son carrying a newly cut log to be placed on the fireplace. The Ukraine is represented in music by the "Carol of the Bells". We see a Ukrainian girl dressed in high boots move into position on the stage. She carries small bells that tinkle to the music. Finally we hear the story of "Silent Night", and as the choir sings the most beautiful of all the carols the narrator concludes with a wish for the spirit of the Christ Child to enter the hearts of all mankind.

#### THE MUSIC

Except for two numbers, the music consisted of the old and more familiar carols. These can be found in any good Christmas collection for mixed voices. The one used by Mr. Lester was "Christmas in Song", published by Rubank. This collection contains, among others, the following carols: "What Child Is This", "Deck the Halls", "Lo, How a Rose E'er Blooming", "Oh, Tannenbaum" (sung in German), "Adoramus Te" by Palestrina, "Oh, Holy Night", and "Silent Night". The Scandinavian carol was "A Joyous Christmas Song" arranged by Margrethe Hokanson published by Clayton F. Summy Co. "Carol of the Bells" is arranged by Wilhousky and published by Carl Fischer. Organ accompaniment was used throughout.

#### THE NARRATION

The narration was a combination of factual material, poetry, and an occasional biblical excerpt, bridged by original prose of a high lyric order. The balance between music and spoken words was carefully maintained so as to create the effect that neither was overdone. The choir did not hum or sing words in the parts of the narration where details of custom or legend involved particularly close attention from the audience.

#### COSTUMES AND STAGING

Costumes and staging were simple—purposely so, for two reasons: one, there was no room on stage for an

elaborate sequence of tableaux; and, secondly, the idea was simple and did not require a lot of activity on the stage to implement the word picture.

#### CONCLUSION

The narration is of course the single most important part of the production. It weaves meaning into the continuity, and knits the words and music into a single picture. It took a lot of research to find out about the customs of the countries, and it took some genuine creative energy to put words together to get mood and feeling conjunct with the accompanying carol. The technical problems of timing; of polishing a phrase just-so; of making words, music, and action come about at exactly the right moment; all took time. In fact, it seems to me a person willing to take only a surface look at the seemingly staggering job of putting a thing like this together would just about be scared into cab fare down to the nearest music store. But Paul hadn't done anything like this before, and he managed to put out a mighty effective piece of writing. I contend that any choral director worth his weight in Christmas needles can write a reasonable narrative if he will set himself down and go ahead and do it! It's like that first swim in the early summer. Stick your toe in the water and you go roaring back to the beach house. But it isn't nearly so bad when you finally get in!

So far as the music is concerned, some part of every Christmas concert should include the well known carols. "Our Christmas Heritage" is the kind of an idea splendidly suited to performing the more familiar Christmas carols, and in a setting that will add much to their beauty and meaning.

I think the basic idea of this Christmas program has infinite possibilities, and I'd certainly like to see the final results of you choral directors who have courage enough to work it out. Let me hear . . . and happy holiday!

#### Studebaker Harmonettes

(Starts on Page 17)

cal with the ultimate result that the organization would have no outlet for its musical expression.

The interest and enthusiasm of the Studebaker women who make up the "Harmonettes" have been outstanding. The girls themselves have seen to it that an active membership of at least 35 girls, drawn from every department of the company, is maintained. They are faithful in attending weekly rehearsals and scheduled concerts. Membership is open to any woman office employee of The Studebaker Corporation who likes to sing, and there is no charge whatever to the girls since the company underwrites all necessary expenses.

Originally known as the Studebaker Women's Glee Club, the group voted to change its name two years ago

## CARMEN

Here are the mood and melodies of Bizet's famous opera, caught in story, music, and drawing in this stimulating new book. Awakens and widens appreciation by enabling reader to follow closely both the pulsing life-and-blood story and major musical line of the opera. Dramatically told by Dortha M. Taylor. 17 musical themes in simplified two-hand arrangements by John Goldmark. 25 vivid and authentic illustrations by Lawrence Spivack. Biographical sketch of composer. 96 pages. 6 x 9. All for only \$1.95. Ages 12 and up. Clip this ad and mail it today with check or money order for \$1.95 to Acorn House, P. O. Box 84, Riverdale 71, N. Y. Money back if not delighted.

## AIDA

Here are the mood and melodies of Verdi's famous opera, caught in story, music, and drawings in this rewarding new book. Awakens and widens appreciation by enabling the reader to follow closely both the fateful tale of ancient Egypt and major musical line of the opera. Dramatically told by Dortha M. Taylor. 18 musical themes in simplified two-hand arrangements by John Goldmark. 25 haunting illustrations by William O'Donovan. Biographical sketch of composer. 120 pages. 6 x 9. All for only \$1.95. Ages 12 and up. Clip this ad and mail it today with check or money order for \$1.95 to Acorn House, P. O. Box 84, Riverdale 71, N. Y. Money back if not delighted.

to the "Studebaker Harmonettes". New display posters were designed and new publicity materials prepared. The girls, of course, would be the first to admit that changing the name has in no manner affected the quality of their singing, but there's no denying that the new title has considerably more glamour than the old.

The girls feel that the company, by sponsoring the "Harmonettes", is doing a fine piece of public relations work not only among the employees but in the community as a whole. They feel that Studebaker has more to offer its employees than any other company. As proof of this, two girls admitted that the main reason they wanted to work for Studebaker was to take advantage of the opportunity to sing with the group. The girls are good will ambassadors for the company wherever they go, and they appreciate thoroughly the money and effort which the company spends to give them their chance to sing, travel, and meet people. As a morale builder within the Studebaker organization itself, the girls rate their activity as tops. They say their interest in the company and its many activities is increased enormously by their chance to meet girls from other departments, and some of them go so far as to

(Turn to Page 47)





## Teen-Agers Section . . .



By Judy Lee

### TEEN-AGER'S ATTENTION!!

Teen-ager's everywhere are invited to send me short news releases, pictures and snapshots each month of their school's musical activities. I like to receive informal snapshots of your band, orchestra, and chorus presidents. Of your director. Of your soloists, and of anyone else connected in any way with your school musical groups. Be sure to include the names of the people appearing in the pictures.

Please write to me as follows:

Judy Lee  
Teen-Age Editor  
c/o The SCHOOL MUSICIAN  
28 East Jackson Blvd.  
Chicago 4, Illinois

### A Wonderful Letter From a Friend in Finland

Dear Miss Lee:

It happened the other day that I set my eyes on a number of your excellent magazines and so thought to write to you hoping you'd like to hear about the school musicians in Finland. But first I'd like to know if it is possible to book The SCHOOL MUSICIAN to Finland, for I'd like it very much to get that magazine for the next year.

It is really odd to read about those wonderful orchestras and bands you've got in the USA, and comparing that with the circumstances over here, I have to say that we have not a single school in which we could keep such glorious bands. The reason is first of all, money. We haven't perhaps such budgets in order to arrange school entertainments, factories for the musical instruments, and other things needed in getting on well with the amateur music, as you fortunately have there. But there's another side too. Music isn't such an important thing in educating the youth as what it is in the USA and as it ought to be. And because music takes more money and work than sports, gymnastics and such things, we have big sport fields and stadiums, yes, but no good concert halls or not even money enough to make music in schools. Only few high schools here have orchestras of their own. Instruments are expensive, notes rather difficult to get (such arrangements which are suitable for amateurs), and teaching of music during the first three years in the

high school (in the age of 11 to 14 years) better kills the interest in music than keeps it going. And after all, we are called a people which likes music, and we really have as good music as any other nation.

Anyhow, we have "youth music." We have some idealists who have offered their lives to get the things going, some men and women who at their own expense build choirs and orchestras for youngsters and conduct them and have got them to work fine. I know that those few have had great difficulties before they have got the things all right, but nowadays we can read about successful tours and so forth and they had had in this country as well as abroad. It is obvious that there is a keen interest in music here among the school boys and girls, and if the future is brighter in getting instruments, notes, and teachers, and so on, we can form ensembles like yours. Hope so.

And at last, I should be pleased to hear too from you, and to know how to order The SCHOOL MUSICIAN and pay for it (with stamps perhaps). There are some school musicians who would like to do the same, and besides, if possible, to get a pen pal who would like to exchange ideas about music and especially school musicians in the USA.

Remaining to wait for your kind answer I send my best wishes from Finland.

Erkki Sipponen  
SNO — St. Michel,  
Finland

Your letter is a treasured inspiration, Erkki, I know that every teenage reader of our section in The SCHOOL MUSICIAN is proud to know that we have a new friend in Finland. . . . Judy Lee.

### South San Francisco High Band to Start "Band Show"

Joan Finsterbusch  
Teen-Age Reporter  
South San Francisco  
High School Band

I am a new reporter for the South San Francisco High School Band.

We have about 50 members in the band. We played for all of our football games so far. We do many stunts. The last one we did was On Top of Old Smoky, in which we made a mountain with smoke coming out of the top. The band played in the Columbus Day parade also, in which we took a special award.

We will soon start on the annual band show, our third one. We have been very successful in each one and hope to do the same this year. Last year we made a clear profit of \$350.00. The students are all working hard to make an even better showing this year.

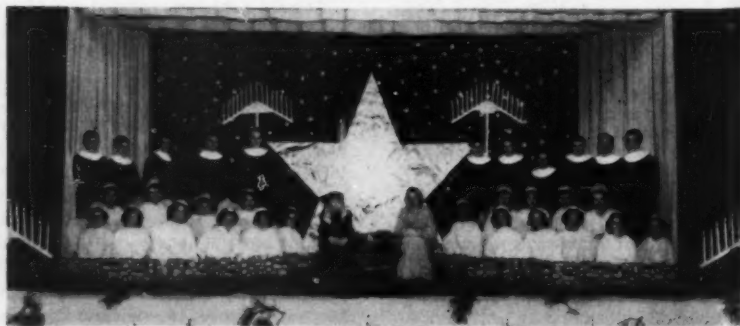
We also have a dance band. It is made up of 17 pieces. They have not played for anything yet, but we hope that they will play for some of the dances at our school.

You asked for some pictures. Well, I will send you some as soon as I can.

I would like to have my name put in as a pen pal also.

Welcome as the new Teen-Age Reporter for the South San Francisco High School, Joan. By all means send me some pictures. How about one of that dance band? . . . J. L.

Please write all correspondence to me as follows: Judy Lee, c/o The SCHOOL MUSICIAN, 28 East Jackson Boulevard, Chicago 4, Illinois.



Teen-Agers everywhere will be busy this month getting ready for the most colorful and beautiful of all of their musical programs. . . Christmas. . . Here is the way the music department of the Armitage, Illinois, High School stages their programs. Beautiful, don't you think? . . . J. L.



## "Pen Pal Club" News

By Gary W. Longie  
SM Club Coordinator  
702 W. Mason Street  
Green Bay, Wisconsin

It is certainly an honor for me to act as Club Coordinator. I'm thrilled that these students are taking the time, effort, and interest to write to me and to other friends.

What a fine letter was received from Joul Sandre in the Philippines. Music is surely a worldwide medium to join friends from wherever they may be.

All this enthusiastic activity causes me to regret even more that this is my last year in high school. The music and music teachers here at West High will always be tops in my memory.

I plan to major in Band and Chorus teaching in college. Though there is so much to look forward to, I must pause in thankfulness for all the rich musical experiences I've been given in high school, and which I will continue to grasp right up to the end of this school year.

I'm looking forward to hearing from more music students and sincerely welcome their ideas and suggestions.

The SCHOOL MUSICIAN has, I'm sure, influenced a greater enthusiasm in music students, teachers, and listeners than any other similar medium. I've thought that there are so many high school students who don't have enough enthusiastic ambition and effort to make the best of themselves and try to excel in their endeavors. The SCHOOL MUSICIAN has in part proved this to be not true, for it has given new, fresh enthusiasm in music to high school students everywhere.

Let us keep up the exchange of letters for many months to come. If you would like to have your name, address listed in The SCHOOL MUSICIAN as one who would like to receive and write letters to other teen-age school musicians in other cities and schools, just write me a letter and in it will go.

### New Members

Write these new Pen Pal Club members today.

1. Mary Spatafore, 1090 Summerlea Avenue, Washington, Pennsylvania.
2. Erkki Sipponen, SNO—St. Michel, Finland.
3. Joan Finsterbusch, 418 Hemlock Avenue, South San Francisco, California.

Let's all drop these three new people a welcome. Better check the foreign postage rate to Finland for Erkki.

## Individual Pictures of Soloists Are Needed!!

Say gang, I'm getting just loads of group pictures for the Teen-Agers Section but not enough individual ones.

I would like to have pictures of soloists or section leaders of the various instruments of the band or orchestra. If possible, the student should

## Experience Plus Beauty Equals Tops!



Here are "experience" and "beauty" at their best as we see Henry Fillmore, the nation's teen-age favorite helping Kitty Betterton, Miami's ace bass drummer during a Florida "All-State Band" session.

be in uniform. By all means show the instrument. The pictures can be professional photographs or just informal snapshots that you might take on your school steps. Individual pictures of your choral soloists with their robes on would be great. . . . Judy Lee.

The School Musician will pay \$1.00 for every snapshot published in the Teenage Section. Write name and address on back of picture when it is submitted. All pictures become the property of The School Musician and will not be returned.

## It's Great to Get a Letter from a Man in Uniform

Dear Miss Lee:

I am enclosing an article for publication in the Teenagers Section of The SCHOOL MUSICIAN, concerning our Admiral Farragut Academy Military Band.

I feel sure that this added section in The SCHOOL MUSICIAN will be of great interest and will be followed by many of us teenagers. You can add Admiral Farragut Academy to your list of contributors of material.

Personally, I will be glad to help you in any way possible. I am a senior, 17, and am solo trumpeter in the Admiral Farragut band. Any correspondence to me personally should be addressed to 318 Washington Street, Boonton, New Jersey.

Yours for better Music,  
Ct. Jack Wootton



This is Kathleen Walz, 6 year old mascot of the St. Francis, Kansas, High School Band. The Teen-Age reporter from St. Francis says she is loved by all.



This is our swell director, Mr. W. C. Merritt. . . . We students at Sandy Springs, S. C., think he's tops. . . . Photo by Larry Clayton.

### Sandy Springs, S. C. Band Proud of Their Director

By Betty McWhorter and Larry Clayton  
Co-Teen-Age Reporters  
Box 17, Sandy Springs, S. C.

We have a very successful band here at Pendleton High School. Our director, Mr. W. C. Merritt, is said to be one of the best in our state. We are proud of him because of the great work he has done for us.

We have adopted a military system in our band. So far, this system has been successful.

We have a new band room, consisting of a large rehearsal room, two individual practice rooms, a library, a uniform room, and the director's office. This is one of the best around us.

One of our members, Henry Martin, was one of the two representatives of our state who attended the National F.F.A. Band, which is held in Kansas City. We are proud of him.

Speaking of F.F.A., we have the best district F.F.A. and J.H.A. Band in our state. We also have a very good dance band.

Nice reporting, kids. I'll bet Mr. Merritt really is tops too. He looks like he's full of fun as well as all business. Am I right? . . . J. L.



We think this is about one of the cleverest photographs of a Musical Band section we have ever seen. It is the baritone section of Mr. Al. Wright's, Miami, Florida, High School Band. Bet they play the Orange Bowl again this year.

# TEN TOP MARCHES

## December Rating

The old standbys seem to have held pretty firm this time. However, you will note that "Hail Detroit" by Smith has climbed back to 3rd. A newcomer has replaced last month's Number 10. It is "Across the Field" by W. A. Dougherty, Jr. The number was voted 100 per cent tops by the Gauley Bridge High School Band of Gauley Bridge, West Virginia. Their swell director is Mr. A. W. Shaw.

This is the way your high school bands rated the Ten Top Marches for December.

1. Men of Ohio. . . . . Fillmore
2. Bursts of Trumpets. . . . . Walters

3. Hail Detroit. . . . . Smith
4. El Capitan. . . . . Sousa-Buchtel
5. Stars and Stripes Forever. . . . . Sousa
6. Hail America. . . . . Richards
7. Black Jack. . . . . Huffer
8. National Spirit. . . . . Hummel
9. Texas On Parade. . . . . Chenette
10. Across the Field. . . . . Dougherty

Remember to send your card to me each month. Just take a vote of the entire band, list the name and composer, the number of students in the band, and mail it to me before the 15th of the month. If I receive your vote later than the 15th, I will count it for the following month. Let's have more votes from the New England states. . . . Judy Lee.



Geo. . . I sure wish we had something like this in every High School music building. Here you see Paul P. Hedrick, trombone and Student President of the Lenoir, North Carolina, High School Band, and Gail Klutz, French Horn and corporal of her section, admiring the beautiful new inlay on the floor of the hall of their Band Building. It is the official insignia of their famous band. Mr. James C. Harper, A. B. A., is their director.

## SCHOOL MUSICIANS

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PROFESSIONAL MUSICIANS LOOK TO KING FOR BETTER INSTRUMENTS

## "STARS AND STRIPES FOREVER" CONTEST VIA RECORDINGS

**Exclusive:** A warm, stirring and lively Technicolor musical biography of John Philip Sousa, the celebrated March King, has been brought to the screen by Twentieth Century-Fox in "Stars and Stripes Forever." In one of the best roles of his career, Clifton Webb portrays Sousa in this sweeping spectacle of turn-of-the-century Americana.

"In collaboration with the United States Marine Band and the Sousa Band Fraternal Society, Twentieth Century-Fox is sponsoring a contest in an effort to find the best high school and college band recordings of 'Stars and Stripes Forever' plus an additional Sousa selection," says Mr. Meyer Hutner of 20th Century Fox. (Rules for this contest are listed below).

It is understood that final judging of the recording will take place in New York City about March 30, 1953. Three of the country's outstanding musical men are to listen to the recordings. They are to be Lt. Col. William F. Santelmann, leader of the United States Marine Band; William C. Gens, president of the Sousa Band Fraternal Society; and Hon. Fred G. Moritt, New York State Senator, ASCAP member and General Counsel for Music Publishers Contact Employees Association.

It is further understood that the winning high school and college band each will receive an engraved trophy and each musician in the winning bands will be awarded a record album of Sousa music. Certificates of honorable mention will be given to the next ten high school and college band runners-up.

"The recordings of the various

bands," says Mr. Hutner, "will give the judges a better opportunity to study tonal balance and coloring in accordance with the Sousa tradition without being influenced by uniforms, parade formations and skill of drum majorettes."

Employing an average of 100 extras per day during its entire 42-day shooting schedule, the film "Stars and Stripes Forever" required huge, elaborate sets including an entire wing of the White House, a Southern mansion and fairgrounds, and the Marine barracks and parade grounds in Washington, D. C.

Typical of the reactions to the film is the letter received from Brig. Gen. V. J. McCaul of the Marines, citing the consensus of opinion among senior officers of the Corps. "A splendid tribute to one of our most revered Americans," wrote General McCaul. "It is our conviction that the initial great expectations with regard to this portrayal of the life of John Philip Sousa have been met and surpassed."

### Rules of "Stars and Stripes Forever" Contest

1. All high school or college bands in America, consisting of 50 pieces or more, are eligible to enter the STARS AND STRIPES FOREVER contest sponsored by 20th Century-Fox Film Corporation, in cooperation with the United States Marine Corps and the Sousa Band Fraternal Society.

2. Recording must be made by the school and submitted to the nearest United States Marine Corps recruiting representative who, in turn, will

submit the recordings to the local 20th Century-Fox office. Neither 20th Century-Fox, the U. S. Marine Corps, nor the Sousa Band Fraternal organization will be held responsible should a recording be broken during transit.

3. To enter the contest each band must submit two recordings:

1) "Stars and Stripes Forever" and 2) an optional Sousa selection.

4. The Standard Concert is the required instrumentation.

5. Arrangement of march is to be original Sousa harmonies and melodic content using standard publication.

6. Dynamics: as indicated in standard publication.

7. Rhythm to be in conformance with the Sousa tradition which is approximately 128 metronomic beats per minute.

8. No extraneous liberties will be permitted in any section of the band.

9. Recordings may be submitted at 33-1/3 or 78 rpm.

10. Tape or wire recordings will not be accepted.

11. Winners will be judged on the basis of original Sousa harmonies, melodic content and rhythm in conformance with the Sousa tradition.

12. Recordings will remain the property of 20th Century-Fox.

13. In case of ties, duplicate prizes will be awarded.

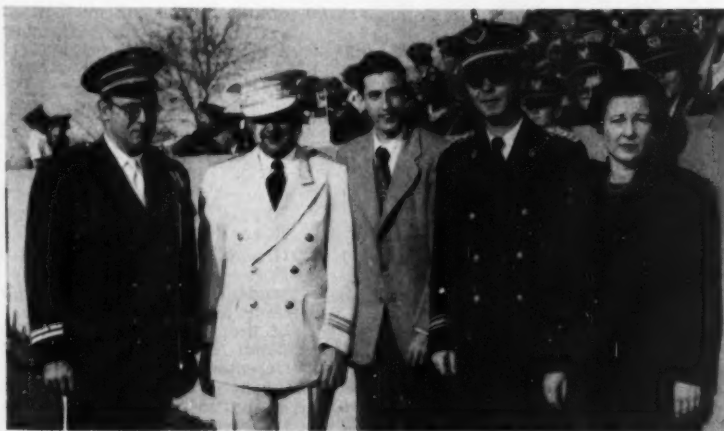
14. Decision of the judges will be final.

15. The winning high school and college band each will receive an engraved trophy, and each musician the winning bands will be awarded a record album of Sousa music. Certificates of honorable mention will be given to the next 10 high school and college band runners-up.

### DePauw U. Holds First Central Indiana Band Day

On October 25 DePauw was host to five high school bands in the vicinity of Greencastle, Indiana. The music at the pre-game and also at the half-time was all Sousa in honor of the twentieth anniversary of the March King's death.

Guest bands were Amo High School, Kenneth Sutherlin, director; Bainbridge High School, Mrs. Herbert Jeffries, director; Cloverdale High School, Herbert Nodine, director; Rockville High School, Ezra Overpeck, director; Spencer High School, Dale Williams, director. The groups were the guests of the University and F. P. Inglis, director of University Bands, for lunch at the Student Union. At the pre-game the massed bands played *High School Cadets* and the *Star Spangled Banner*, and the DePauw Band saluted the high school bands at half-time and presented a show entirely of Sousa music and formations.



October 25 marked the introduction of the First Annual Central Indiana Band Day at DePauw University, Greencastle, Indiana. Here are the directors who lead their groups in this very successful event: (Left to right) Kenneth Sutherlin, Amo director; Dale Williams, Spencer director; Herb Nodine, Cloverdale director; Dan Hanna, DePauw University Marching Band director; Mrs. Herbert Jeffries, Bainbridge director. Not present, Ezra Overpeck, Rockville director.

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# Official Mid-West National Band Clinic Program



Mr. Rafael Mendez will appear as Guest Soloist with the internationally-famous Barrie High School Band from Ontario, Canada, at the Mid-West National Band Clinic in Chicago Thursday night, December 11. Also on Thursday, December 11, the opening day of the 3-day Band Convention, will be heard the nationally-known Mason City, Iowa, H. S. Band, the state championship Grade School Band of Sterling, Illinois, and a Marching Band and Band Pageantry Clinic by Jack K. Lee of the University of Arizona.



Band Directors from all corners of the United States will unite in welcoming our Canadian Friends and Neighbors, the Barrie Collegiate Institute Band, the first band from outside the U. S. ever to appear at the Mid-West National Band Clinic. The Music Maestro and Conductor of the internationally-famous Canadian Band is J. Allen Fisher.



Jesse L. Lasky, Motion Picture Producer from the RKO Studios in Hollywood, will be the distinguished speaker at the Grand Finale Banquet of the Mid-West National Band Clinic. Mr. Lasky is one of the most dynamic and inspirational speakers of our times. He has produced such films as "The Great Caruso" and "Rhapsody in Blue" and is now making final preparations to produce the picture which is destined to be the greatest of all, "The Big Brass Band." Mr. Lasky is working hand in hand with Directors everywhere in "Selling Music To The Whole World."

## Hotel Sherman, Chicago, Illinois, December 11, 12, 13

Plans have been completed to give 3000 of the nation's most progressive band directors, school principals and superintendents, composers, and other musician friends the most inspirational and practical National Band Convention in history on December 11, 12, and 13. The Mid-West National Band Clinic will again be held at the world-famous Sherman Hotel in the heart of Chicago. The entire Clinic is free to all. Six of the nation's finest bands, 15 instrumental clinics, an excellent orchestra, a band uniform Style Show, and a free Grand Finale Banquet with Jesse L. Lasky of Hollywood as the inspirational speaker, will highlight the three-day convention. For room reservations, write to Mr. Daniel Amico, Hotel Sherman, Clark and Randolph Streets, Chicago, Illinois. The complete Condensed Program follows

### Thursday, December 11

#### Thursday, December 11

- 11:00 Saxophone Clinic — Sigurd Rascher
- 1:30 Concert and Clinic — Mason City, Iowa, High School Band, Paul Behm, Director
- 3:30 Concert and Clinic — Sterling Illinois, Grade School Band, Cloyd Myers, Director

- 5:00 Demonstration of Binaural Recordings—a sensational new development in tape recording
- 7:30 Concert and Clinic—Barrie Institute High School Band, Ontario, Canada, W. Allen Fisher, Director. Rafael Mendez, Guest Soloist.
- 9:30 Marching Band and Band Pageantry Clinic with Movies —Jack K. Lee, University of Arizona

### Friday, December 12

- 9:00 Cornet and Trumpet Clinic—Rafael Mendez
- 10:00 Clarinet Clinic—William Willett; Trombone and Baritone Clinic—T. Howard Krueger
- 11:00 "Play It With Expression"—Dr. William D. Revelli; Panel Discussion, "The Instrumental Program from the Point of View of the Administrator."
- 1:15 Concert—Muskegon High School Orchestra, William Stewart
- 3:00 "After High School, What?"—Dr. Raymond F. Dvorak; Tympani Clinic—William Ludwig, Sr. and William Ludwig, Jr.; Orchestra Workshop—Gilbert Waller
- 4:00 "How to Organize Beginning Bands"—Howard Lyons
- "How to Make a Band March Better"—H. E. Nutt

- 5:00 Bass Clinic—Arnold Jacobs; "Tune As You Play"—Mark Hindsley
- 7:30 Concert and Clinic—VanderCook College Concert Band, Dick Brittain and H. E. Nutt, Directors
- 8:15 Style Show of Band Uniforms
- 9:00 VanderCook College concert continued. Sigurd Rascher, Guest Soloist

### Saturday, December 13

- 9:00 Concert and Clinic—Brownsville, Texas, High School Band, James R. Murphy, Director
- 11:00 Concert and Clinic—Wisconsin Rapids High School Band, Roger Hornig, Director
- 1:00 Grand Finale Luncheon—Free to Directors, Superintendents, Composers, etc., who have attended all three days of the Convention. Dr. Raymond F. Dvorak, Master of Ceremonies. The Banquet speaker will be Jesse L. Lasky, Motion Picture Producer from Hollywood.

Don't miss Thursday. It's an Important Day. 3 Sensational Bands and 3 Vital Clinics. Bring your Principal or Superintendent. Make your reservations today. You still have plenty of time. A postcard will do the trick.

## ★ ★ "ALL-AMERICAN H. S. BAND" NEWS

As The SCHOOL MUSICIAN went to press for the December issue, there was no additional news to report on the formation of the "First All-American High School Band".

Mr. Jesse L. Lasky, producer of the forthcoming epic "The Big Brass Band", will have some interesting facts to tell in a forthcoming issue of The SM.

The Editor

### Miss. State Band Clinic to Feature Dr. Wm. D. Revelli

The Mississippi State Band Clinic is to be held in The Buena Vista Hotel in Biloxi, Mississippi, December 11, 12, and 13.

Dr. William Revelli, Director of the University of Michigan Band, will be the guest conductor.

At this clinic, there will be 200 of the best students and about 125 Band Directors, many of whom are also Choral Directors.

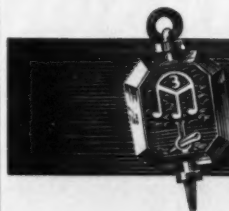
### Wis. Mid-Winter Music Clinic Set for Jan. 8 to 10

The 1953 Annual University of Wisconsin Mid-Winter Music Clinic to be held on the Madison campus January 8, 9, and 10 will have nationally known educators from four states participating on the program. Spot-lighting the program are Traugott Rohner, Northwestern University; Himie Voxman, University of Iowa; George L. Myers, Executive Secretary of the Indiana Music Educators Association; Milton F. Sprunger, Executive Secretary of the Illinois High School Association; and Wisconsin's own Raymond F. Dvorak.

One outstanding feature of this Clinic will be a 100 piece All-State High School Band chosen from the students from all over Wisconsin who attended the University of Wisconsin Summer Music Clinic Band Session. Bruce Houseknecht, nationally known bandmaster and director of the famous Joliet, Illinois, High School Band, will rehearse and conduct this band in concert.

### U. of Louisville to Hold Clinic Jan. 15-17

The Department of Bands of the University of Louisville, Louisville 8, Kentucky, recognized by the Kentucky Music Educators Association, the Kentucky Band and Orchestra Directors Association as the state clinic, has set the dates of January 15-17 for the event.



## Modern Music Masters

A National Nonprofit Educational Society

### SET MODERN GOALS

Young musicians must set up and reach a series of minor objectives before they can expect to accomplish their final goals. If they don't they will be lost in the crowd of average musicians who join vocal and instrumental groups. The Modern Music Masters society serves as a magic carpet to carry them to the fore. Many hesitant and unnoticed students develop new sureness and confidence as they go through their 3-M apprenticeships. Membership in this fast-growing, national music organization serves as an added adjunct in reaching their goals.

### ANNOUNCE OFFICERS

Cambrian Elementary School, Campbell, Calif., has announced the election of the following officers to direct their 3-M chapter, junior division, during the present school year: Paulette McDonell, president; Jeanette Hiland, vice-president; Rita Mastropietro, secretary; Carolyn Lindstrom, treasurer; and Yvonne Remily, historian. The Myrtle Creek High School chapter, Myrtle Creek Oregon, recently installed their student officers. Marjorie White was made president; Gloria Burnett, vice-president; Trudy Theuerkauf, secretary-treasurer; Gail Moan, historian; and Erlene Sargent, publicity manager.

### CREATING ATMOSPHERE

Congratulations should go to Miss Ellagene Morgan, sponsor of the Abbott Junior High School chapter, Elgin, Illinois, on the impressive cere-

mony she staged last month when 90 members were initiated into the Society's "largest junior chapter." On display in the corridors were several large posters depicting animals playing musical instruments. Giant silver triplets added atmosphere in the assembly hall as the new members came forward in groups of three to receive their membership cards. The local chapter's colors, pale blue and wine, were tastefully announced during the refreshment period when blue napkins displayed 3 wine-colored "Ms" in the corners.

### NEW CHARTERS ISSUED

Among recent charts issued by the national office are those to East Bakersfield High School, Bakersfield, California, Mary M. Lynn and Harry Hildebrecht, sponsors; Rockmart High School, Rockmart, Georgia, C. R. Hazen, sponsor; Albion High School, Albion, Nebraska, Ivan C. Caldwell, member of the national 3-M Society's advisory council, sponsor; and Mount Ayr High School, Mount Ayr, Indiana, Sylvester E. Amsler, sponsor. A junior chapter was established in the latter school system at the same time.

### FROM THE PREAMBLE

Some of the reasons for establishing Modern Music Masters chapters in the schools of America are summed up in the Society's Preamble: "To promote a greater and continued interest in solo, ensemble, band, orchestral and choral performance; to encourage better habits in listening to and reading of musical

(Turn to Page 35)



This happy group represents the officers and sponsors of the Abbott Junior High School Chapter at Elgin, Illinois. The occasion was their impressive initiation ceremonies held in their fine gymnasium recently. The two sponsors for the chapter are Miss Ellagene Morgan and Mrs. Jean Morgan. All Junior High Schools in the United States may petition for a chapter in the Modern Music Masters.



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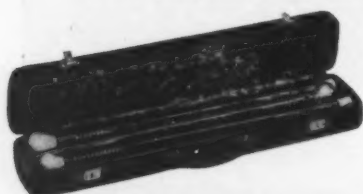
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Midget; for little experts; 5/8" shaft	..... 4.95
Brownie; Pencil Baton with 3/8" shaft	..... 3.95
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# Baton Twirling Section

News . . . Clubs . . . Views . . . Associations . . . Activities . . . Pictures

## Flag Swinging Is A Beautiful Alpine Art

GUEST EDITOR OF THE MONTH  
Major Boothe,  
NBTA State Counselor — ILLINOIS

Flag swinging, or fahnenschwingen, as it is called in Switzerland, is an ancient art that still flourishes in Alpine countries as an exercise and diversion of the herdsmen. Just as the drum major, leading a band, throws up his baton and catches it again, the flag swinger of the herdsmen lead the column, tosses his square flag with its short staff into the air and expertly catches it. Flag swinging represents the zenith of gracefulness. The flag rises and falls in perfect time to the music, it swings in great circles, reverses to sweep and swirl 30 feet in the air, and floats downward again in a slow pinwheel fashion, to continue its dervish gyrations. The banner must always remain fluttering throughout the movement without folding or allowing the design to be covered, and never must it touch the ground.

Today, flag swinging demonstrations are a part of all Alpine fetes. There are flag swinging competitions as well as single exhibitions of the art. Although great physical exertion and extraordinary concentration must be brought into play, the flag flutters in perfect timing, gracefully and apparently effortlessly over the ground to rise with ridiculous ease into the air and then be caught by sure hands waiting below. Flag swinging originates from the oldest parts of Switzerland and has been practiced there since ancient times. At the end of the Alpine season the brotherhood of herdsmen assembles annually for flag swinging demonstrations and competitions. Although the art is practiced in Germany, Italy and Belgium, more has been contributed by the herdsmen of Mount Rigi, the native place of Franz Hug, than all the rest. Mr. Hug, who has been awarded many prizes for his skill, has appeared in most of the large cities of Europe and on the occasion of the 11th Olympiad was invited to swing and throw the Olympic banner in Berlin.

It is not known for certain whether flag swinging was formerly a means for signaling over long distances, but it is known that officers of the Swiss army practiced the art as early as the 17th century. Possibly the first swinging demonstration to take place in the United States is recorded by Leo W. Metzner as he writes in the Wisconsin Magazine of History describing a celebration which took place in Green Bay, Wis., in August 1850: "August Delfasse swings a flag baton. With that first flourish of the flag, not once has the bunting dropped or wavered. Up and down side to side weaving numberless figures, always to the beat of the music it travels. It crackles and snaps with the vigor of his movements like shots from a pistol."



Here is Joan Andrew, Miami High's Solo Twirler in one of her spectacular fire baton routines. She leads 24 other fire baton twirlers in a whirlwind finale at football games.

## Bob Roberts Announces New Camp Savings Plan

Bob Roberts, outstanding twirling instructor and performer from Los Angeles, California, has informed The SCHOOL MUSICIAN that the "College of the Baton" has instigated a new and unique monthly savings plan to help baton twirlers in their twirling activities for next summer, and to have a wonderful vacation.

The art may be executed either indoors or outdoors. In outdoor exhibitions a strong wind is a handicap to the performer. Whatever the outdoor conditions may be, the performer would face the wind for the best results. Exhibitions may take place at either indoor or outdoor athletic contests, in festivals and in pageants and in the street parades. Whenever the flag swinger appears on parade he will probably be attached to a marching unit such as a band or drum corps. In that case the flag swingers uniform should blend with that of the organization. However, it must be kept in mind that the uniform worn should allow the free movement of the body. Flag swingers prefer to wear only a small skull cap or no cap at all. Occasionally drum majors show their skill with a swing flag. In so doing they find it necessary to remove their shako. Drum majors who practice flag swinging who also twirl a baton are reminded of the fact that twirling a baton has a spectacular appeal while flag swinging, although it is equally spectacular, has a greater appeal, an appeal to the sense of beauty.

Drum Majors are waned not to burlesque the art of flag swinging, because of the centuries of beautiful tradition. The flag used may represent a school or an organization; whatever the representation may be, it should be kept in mind that any insult to the flag is an insult to that which the flag represents.

## Pacific Coast Open Baton Twirling Contest-Dec. 27th

Mr. Fred W. Miller (formerly of Chicago) has been named chairman of the "Pacific Coast Open Baton Twirling Competition", which will be held at Gateway Park, San Bernardino, California, on Saturday, December 27th.

The contest will feature eight classifications:

1. Pee Wee Class: Under 6 years of age
2. Novice Class: Over 6 and under 8 years old
3. Juvenile Class: Over 8 and under 10 years old
4. Juvenile - Juniors: Over 10 years and under 12 years old
5. Juniors over 12 and under 14 years old
6. Juniors over 14 and under 16 years old
7. Juniors over 16 and under 18 years old
8. Seniors over 18 years old.

For further information on this high recommended contest, write direct to Fred W. Miller, 2164 Belle Street, San Bernardino, California.



Here is Mark Adiletta of Bridgeport, Conn., the IBTF Juvenile World's Baton Champion of 1952.

## Meet Your World's Boy Juvenile Baton Champion

by Eddie Sacks, I.B.T.F. Advisor

This month we are saluting one of the IBTF World's twirling prodigies of today, 8 year old Mark Adiletta of Bridgeport, Connecticut. Mark, who holds the distinguished title of the 1952 World's Juvenile Champion, has displayed a remarkable record in his three years of twirling. To date, he has won 33 medals and 12 trophies.

Mark is a very familiar television figure, having appeared on "We The People", "Kitdoodle Show", "Kids and Company with Johnny Olsen", "Star

(Turn to Page 37)

# Learn to Twirl a Baton

## Be a Champ. We'll Show You How

A MONTHLY FEATURE

By Don Sartell

Horizontal twirls are spectacular. Stemming from the two basic "flat" spins are dozens of flashy variations and combinations. Horizontal aerials are currently being featured by a number of the nations foremost contest twirlers. Once a twirler has overcome the fear of attempting horizontal aerials and tricks he has opened the gateway to a seemingly endless hall of tricks.

### THE BASIC MOVES

Of course, the simplest and very basic horizontal move would be the mere horizontal wrist twirl. It is done in exactly the same manner as the "wrist spin" or "under arm"—only on a horizontal (flat) plane, with ball revolving above the arm and the tip under. Although the baton may revolve either clockwise or counterclockwise, we will discuss only the counterclockwise motion in this lesson.

The more advanced basic move is illustrated below. Grasp baton with right hand at center balancing point, palm up, thumb toward the ball (See Illustration 1). Tip end leads under the arm to position two—(See Illustration 2). Now, raise arm so that your palm and fingers are forward, to pass the ball end under the arm (See Illustration 3). Ball end continues to revolve to front. Actually you are doing one basic wrist twirl with all going on top of arm, followed by on basic wrist twirl with revolving under the arm. At first the movement will seem a little difficult as this trick requires a very limber and flexible wrist.

### BOTH HANDS

The beginner should master this trick in both hands, developing complete ambidexterity, as this will allow for a greater variety and exhibition skill as time goes on.



Illustration No. 1



Illustration No. 2

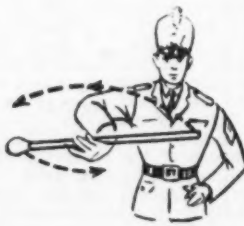


Illustration No. 3

### HORIZONTAL TOSSES

After mastering the basic moves, you are ready to attempt flat tosses. Start by learning the basic flat toss where both toss and catch is made by right hand. Then practice the same with left hand. Probably the most productive of all basic practice moves is the one where you do two basic horizontal twirls in your right hand, then pass baton two left—immediately executing a left hand toss, then making catch with your right. Do this over and over and you will gain a great sense of timing and coordination.

### BACK CATCH

The more advanced twirls will find it easy to make horizontal catches at their back. This is done by turning your body to right, bending, and making catch with right hand. After making catch—keep turning to right, till facing front again, while doing a basic move.

### UNDER LEG CATCH

The easiest of all under leg flat-spin catches is done by crossing your left leg in front of your right—making catch under left leg with right hand. After making catch continue to turn to your right pulling baton through your legs as you turn—baton ending up in a verticle plane.

### SUPER ADVANCED METHODS

As I stated at the start of this lesson, there are a great number of variations and combinations to the horizontal twirl. A few examples of super advanced horizontal tricks are: (1) Execute horizontal toss under left leg with right hand, pivot—making back catch with right hand, (2) Execute horizontal toss with either hand, pivot once or twice—making back catch with right hand, (3) Execute flat toss with either hand, pivot—make catch under left leg with right hand.

## "Twirlpool"

### NEWS AND VIEWS FROM ACROSS THE NATION

**MINNESOTA**—February 1st has been designated as the date for the 1953 National Majorette Championship contest. \$1,000.00 in cash will be provided winners. Any and all majorettes residing in a state where an official NBTA state championship contest was not held are eligible to compete. Twirlers residing in a state where a state championship contest was held are required to place in that contest to compete at NATIONAL. For complete information on the NATIONAL MAJORETTE CONTEST write: Mr. Leonard C. Seamer, Court House, St. Paul, Minn.

**PENNSYLVANIA**—Champ twirler Jack DeVenney, of Sharon, has been appointed as NBTA state counselor. He succeeds Robert Quilty, Philadelphia, who has been called to service. Pennsylvania twirlers in need of aid, help or advice of twirling nature are urged to contact Mr. DeVenney at 591 Carnegie Ave., Sharon.

**MICHIGAN**—The official NBTA state championship twirling contest for the state will be held in Alma on December 6th. For complete details write: Mary Evelyn Thurman, state counselor, Alma, Michigan.

**WEST VIRGINIA**—The Mountain State Forest Festival, held in Elkins each year, has decided to make the state championship baton contest for West Virginia a permanent fixture at their annual show. Twirlers wishing full information should contact: C. H. Siedhoff, 424 Randolph Ave., Elkins, V. Va.

**OHIO**—State counselor Bob Dawson has trained a twirling corps that is now available for shows throughout the Dayton area. Want a good twirling corps? Write Bob Dawson, 504 Helena, Dayton, Ohio.

**ARKANSAS**—An official state counselor has been appointed to aid directors with twirling problems. He is J. P. Crumpler, DeWitt.

**NORTH CAROLINA**—Plans are now under way for a second annual NBTA state championship baton contest. It will again be a featured attraction of the annual potato festival held in Elizabeth City. North Carolina twirlers who are interested should contact Scott C. Callaway, band director, Elizabeth City.

**FLORIDA**—Gloria Wilson, pert University of Miami head-majorette, has been appointed as NBTA state counselor for Florida, succeeding Wm. Allen. Florida directors wishing twirling aid or advice can contact Gloria at: 2137 S. W. 17th in Miami.

**SOUTH CAROLINA**—Plans are now in the making for a second annual state baton twirling clinic. The clinic will again be held in Latta with one of the nation's foremost twirling authorities heading the instruction. Band directors and twirlers interested can contact: Harrison Elliott, band director, Latta.

## Baton Twirling Section

# The Twirling Workshop

By Floyd Zarbock  
Twirling Drum Major,  
U. of Mich.

Send all questions direct to Floyd Zarbock, 707 Oxford, Ann Arbor, Michigan.

In recognition of the many letters we have received concerning baton twirling books, magazines, and organization, the succeeding discussion will be devoted to the analysis of these subjects.

There are many books on the market which are concerned with the art of baton twirling, but not all of them are as useful as they might be. Before buying any twirling book, examine it carefully and see if it contains the following essentials of a good baton twirling book: 1. Rudiments—There are eight fundamental twirls which should be in every twirlers repertoire. These rudiments should be included in the book and in such a manner that a beginner can understand and be able to execute them. The rudiments are: Beating of time, salute, figure eight, front two hand spin, cartwheel, wristtwirls, front hand spin pass around back, and the four finger twirl.

2. Illustrations—Illustrations are a must for a twirling book. It is practically impossible for any one to learn how to twirl with out first seeing the movement. Thus the illustration will serve to help the student visualize the movement. Usually it is better if the reader can see the movement as it looks to the person doing the movement e. g. If the picture is of the front hand spin it would appear to the observer that he was in back of, slightly higher than, and a little to the right of the person executing the movement. This will enable the student to place the book in front of him and still be able to visualize the movement without having to use a mirror or some other aid. From the above you can see that illustrations, whether they are stickmen, pictures, diagrams, or what have you, are very important and should be used in abundance.

3. Organization—Every book should be organized in a logical manner. If the book is one for beginners it should not start out with difficult movements. The book should be coherent and expressed in terms that a layman would understand. It should not sidetrack and go into unimportant situations.

4. Ideas—Besides teaching you twirls, the book should give you material that will aid you in developing new tricks. If you learned only old movements, you would soon become disinterested and perhaps even bored, but by surging ahead in the twirling field as a leader, you are not only



"TWIRLERS IN THE SKY" . . . a portion of the 60 students from four western states and Canada who spent five days at the Lake Jenks combination clinic-vacation camp in September, 7,000 feet in the rugged San Bernardino Mountains of Southern California. Director Ted Otis of Long Beach says the camp will be an annual feature with plans for a vastly elaborated clinic now being made for 1953.

aiding yourself but you are also helping others.

5. Scope—How much material should a twirling book include? In this day and age of specialization all books are usually concerned with a specific phase of some field. This specialization also applies to twirling books. For example a book might be written entirely on "rolls," or perhaps on "finger work." There are, however, a few topics that any reader of the book would be interested in such as: The history of twirling, information on batons, and quite often strutting techniques will be of interest.

Besides containing the above qualities, be sure that the book lives up to its title. The following twirling books are a few that are presently on the market: "An Interpretation of the National High School Baton Twirling Rudiments" awarded through The SCHOOL MUSICIAN; "Baton Twirling Instruction Book" by Virginia Page; "The Art of Baton Spinning" by Benner and Painter; "WFL Baton Twirling, published by WFL Drum Company; "The Baton" by Roger Lee. Before buying or borrowing any book be your own critic as to the quality of the book.

Baton twirling magazines are not quite so numerous as twirling books but they too should be marked by different qualities.

The magazines should be informative. Thus it should contain information on future contests, results of contests, feature stories on specific phases of twirling e.g. Gun twirling, and fire baton twirling.

The magazine should in general contain material that will be of interest to the majority of the people that read it. Thus information on individual twirlers would be good and information on what is being done for the betterment of twirling, including individual or group problems and the opinions of individuals on matters that are related to twirling. From the above one can see that magazines contain current as well as old news.

If you are interested in subscribing to twirling magazines, you should investigate the following. "Majorettes on Parade"; "The Drum Major," "Twirling News Letter," and Music magazines that contain twirling information. If you have to choose one to subscribe to or buy, be unerring in your judgment. Quite often you will find some of these magazines in your library.

An organization or an association should work together as a body of persons for some common purpose and they should have a formal structure. This applies to all associations including twirling associations.

Before joining an organization you should analyze it objectively. Find out who and of what repute the executives are who lead or represent the association. Determine the goals of the organization and to what extent the organization has striven to reach their goals. You would naturally be interested in knowing what benefits you should derive upon joining, and you should be familiar with the financial set up within the organization.

(Turn to Page 37)

## TWIRLERS Rudiments Win Contests



If you plan to enter School Twirling Contests you must perform the series of REQUIRED RUDIMENTS. This book, "An Interpretation of the National High School Competition Requirements," will show you these rudiments in clear cut style.

Every beginning and advanced twirler should have this book for continuous study and review. Bob Roberts, famous west coast twirler and teacher, says "I use this book for all of my beginning students and teachers."

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bals are of the  
very poorest  
quality... and  
that is a great  
mistake! I lay  
such stress upon  
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## The Percussion Clinic

By Dr. John Paul Jones

Send all questions direct to Dr. John  
Paul Jones, Conservatory of Music,  
221½ Broad St., Albany, Ga.

It is, indeed, wonderful to know  
many drummers are interested in  
keeping up with drum material. This  
I know because I am still receiving  
calls for the drum material lists  
which I offered last year. The sup-  
ply is exhausted but eventually a  
new list will be made which will in-  
clude all the old plus whatever new  
material comes to my desk.

I have learned that many drum-  
mers do not realize that there is a  
considerable amount of drum litera-  
ture on the market. There are many  
who just believe the only drum  
music comes in an instructor and in  
the band book. You will be delight-  
fully surprised to learn of all the  
good things possible for drummers—  
if you have not already learned of  
them. Drum solos and ensembles,  
especially, are no longer a novelty.  
Not so long ago having a drum solo  
on a program or having a drum en-  
semble was quite a rare thing—a  
novelty indeed. But not any more.  
Drummers are as entitled to a solo  
rating just as any other musician. So  
let me urge that you contact your  
dealer personally, by letter or phone,  
and get the latest lists of drum solo  
and ensemble music.

### Drum Sizes

This letter reached me a little late  
in the season to have a valuable an-  
swer for the present time but con-  
siderable thought should be given to  
its contents. Quoting in part: "We  
have just one bass drum which has to  
serve both the marching band and the  
concert band. It is 32x16. What  
is your opinion on this size and is it  
suitable for the marching band? It  
seems to be a good drum and it has  
separate tension. Shall we trade it  
in on a smaller one?"

In answering let me say first of all  
do not trade it in on a smaller drum.  
If possible keep it for the concert  
band and get a smaller one for  
marching. The size of your drum is  
excellent for concert use but quite  
large, heavy and cumbersome for  
marching. It takes a rather hefty  
fellow to lug such a big drum around  
although I have had drummers who  
insisted on doing just that. A bass  
drum with a diameter of twice its  
width is in good proportion. So if  
you possibly can I would make an  
effort to get a new 26x12 or 28x14  
for marching unless you prefer the  
small Scotch type bass drum. Many  
do prefer this type of bass drum and  
so do I prefer it over the small 24x10  
bass drum.

The prime value of the Scotch  
drum is its maneuverability on the  
field. In order to get more power  
and show, two of them are generally  
used or at least recommended. If  
two bass drums of this type may be  
had and you can get two good bass

drummers who can give you a good  
show then I surely would do this.  
It is remarkable how much band  
equipment has been purchased on the  
strength of the marching band at the  
football game!

On the other hand let me caution  
you against buying a bass drum too  
large. The day is past when one  
brags on the size of the bass drum  
used.

### Snares

Question: "What kind of snares do  
you recommend. Our drummers have  
several different kinds. Should they  
all be the same? If so, what kind  
would you get?"

Answer: Of all drum equipment  
perhaps the snares are of most im-  
portance if any one particular part  
so rates. If we had no snares we  
could not have snare drums. I think  
the best all-around snare is the gut  
snare yet this type does require con-  
siderable attention. They should be  
kept reasonably tight at all times to  
prevent uneven stretching. Gut  
snares are, however, affected by  
dampness. In spite of this I believe  
you will find best results if all  
drummers use gut snares. This alone  
will not solve the problem for there  
is still the matter of drum sizes and  
quality of drum heads to say nothing  
of head tension.

Wire wound snares or wire-type  
snares require very little attention  
but are often better liked for con-  
cert work than for marching or out-  
door use. Snares of this type are  
liable to cut through the drum heads

but the head may be protected from this by placing a bit of adhesive tape or a piece of gummed paper under the snare at the point of contact with the head. Use a piece about a half an inch wide. The hard woven snare is all right but I have not found it as responsive and generally not as successful as the gut.

Finally, let me remind you that Christmas is just around the corner and now is a good time to wish for some new drum equipment—if you wish loud enough and long enough perhaps Old Santa will get wise!

So, let me wish you a Merry Christmas and a most Happy New Year—it will be our seventh year together coming up—may it bring the best to you and yours.

## U. of New Hampshire Receives Music Gift

Edward Burlingame Hill, well known American composer, and Professor Emeritus of Music at Harvard since 1941, has presented his personal collection of modern music to the Department of Music at the University of New Hampshire.

The collection, described by Prof. Robert Manton, of the New Hampshire Music Department, as "one of the finest in existence," includes mostly modern French compositions, with some Russian and American scores. Among the compositions are four orchestral scores, piano, chamber music, songs, and operas, collected by Prof. Hill over the past 60 years.

Prof. Hill, a summer resident of Francetown, N. H., for 55 years, received an honorary Doctor of Music degree at the University of New Hampshire in 1951.

## The Band Stand

(Starts on Page 16)

time permitting.  
4:30 CBDNA Division meetings:  
Calif.-Western—Harold Hines, Arizona State College, Chairman.  
Eastern—Andrew McMullen, U. of Connecticut, Chairman.  
North Central—Manley Whitcomb, Ohio State U., Chairman.  
Northwestern—Walter Welke, U. of Washington, Chairman.  
Southern—Harold Bachman, U. of Florida, Chairman.  
Southwestern—Leonard Haug, U. of Oklahoma, Chairman.  
5:30 P.M. Social and Shopping Hour.  
7:00 P.M. CBDNA FELLOWSHIP BANQUET—Alvin Edgar, Master of Ceremonies.  
Oberlin College Woodwind Ensemble will play *Divertissement* by Emile Bernard for 2 flutes, 2 oboes, 2 clarinets, 2 French horns, 2 bassoons.  
Forum: Broadcasting the Football Band—Frank Piersol, Moderator.  
Speakers include Douglas Mills, Athletic Director, U. of Illinois; Mr. Whaley, NBC Football Program Director, Gerald Prescott, and others.

Saturday, December 29, 1952

8:00 A.M. Business Session—Bal Tabarin, Sherman Hotel

## THIRD GENERAL SESSION

- 10:00 A. M. Report of Solo Materials Committee, Walter Welke, Chairman  
10:10 A.M. Report of Resolutions Committee, Arthur L. Williams, Oberlin College, Chairman  
10:20 A.M. Saxophone Lecture—Demonstration by Sigurd Rascher, world famous saxophonist.  
11:05 A.M. Multiple Choice Meetings:  
a. Marching Band Movies—Leonard Hau, Chairman  
b. Band Recordings—Lyman Starr, U. of Illinois, Chairman  
c. The Nature of the Administrative Process as it Concerns College Bands, Daniel Martino, Indiana U., Chairman.  
12:00 Noon Luncheon: Assistant Directors—Frank Baird, U. of Colorado, Chairman

## FOURTH GENERAL SESSION

- 1:30 P.M. Election Results  
1:35 P.M. FORUM Band Instruments, Their Limitations and Plans for Improvement, Mark Hindsley, Moderator. Participants Hugh McMillan, Vincent Bach, Walter Mueller, William F. Ludwig, Ralph Thompson, George A. Bamford, Jack Linton and Owen Meyers.  
2:35 P.M. Program by Chicago Symphony Orchestra Brass Ensemble.  
3:20 P.M. Address: The Ear and Music by Dr. Earl Kent, Research department of C. G. Conn, Ltd.  
4:20 P.M. Message from the New President  
4:30 P. M. Adjournment.  
May we wish you all a pleasantly Merry Christmas and a peaceful New Year!

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## Visual Music

(Starts on Page 6)

signs by students at the Institute of Design of Illinois Institute of Technology.

Margit Varro's "Designs to Music", published in June by Apprentice House, Chicago, analyzes the relationship between music and art. Mrs. Varro, an instructor in the history of music at the Institute of Design, explains the genesis of her book this way:

"Last fall, during my course in music history at the Institute of Design, several students in design and architecture argued that audible appreciation was not the only way to hear music.

"They claimed that music appreciation could also be represented visually. To illustrate their point, they created visual, abstract designs, which attempted to express what single measure from Bach 'looked like.'

"Eleven of the designs were so good and expressed their idea so clearly that they seemed worth publication," Mrs. Varro continued.

Mrs. Varro has divided her book into two parts. The first is her analysis of the various aesthetic relationships between music visually appreciated and art as seen by a composer or musician. The eleven designs comprise the second half.

Mrs. Varro is a former faculty member of the Royal Academy of Music, Budapest. She has been teaching in the United States since 1938. Mrs. Varro lives at 5128 South Cornell Avenue, Chicago.

## Sound Tapes Improve

(Starts on Page 6)

room teacher, are available to teachers from grade through the college level.

Produced after more than a year of investigatory teacher survey by Audio-Educators of Kenilworth, Illinois, the Teaching Tapes are of fifteen-minute and half-hour lengths (with a few exceptions), allowing ample time for classroom music discussion.

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Made in the interest of, and at the suggestions of classroom teachers, these basic tapes may be purchased for a modest sum. They will form the start of a tape library that is the answer to the classroom teacher's prayer. The SCHOOL MUSICIAN has been informed that a descriptive folder, giving complete information on the titles of Teaching Tapes, their cost, and data on the tape makers, may be had by writing T. J. Corgan, Audio-Educators, 410 Green Bay Road, Kenilworth, Illinois.



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## The String Clearing House

By Angelo La Mariana

It is really too soon to be able to evaluate the benefits of television as regards strings but some of the Channels are to be commended for their presentations (and close ups) of great violinists among other performers. With emphasis on the visual-aids today, it is only normal then that the string student will be exposed to both good and bad examples of bowing and it is the business of string teachers to teach them the difference. Now we appreciate there are several schools of bowing and that there is no standard grip that will fit the need of all individuals (witness the variety of bow grips of professional players) but there are certain fundamentals that all good bowing must conform to; and it is our plan in this and following articles to discuss the bow grip and Right Hand tone production from this fundamental approach.

1—**Holding the Bow:** Assume bowing position with Right Hand, palm down (as tho holding a ball), fingers naturally close to each other. Place thumb so that it is opposite the 2nd and 3rd fingers touching both. The thumb should be slightly bent but not in a right angle. The exception is the short and chubby thumb which necessitates a straight

Send all questions direct to Angelo La Mariana, 194-28 112th Ave., St. Albans 12, Long Island, N. Y.

thumb. The fingers should have a round appearance with a nice arch in the palm of the hand. Observe position of hand. All 2nd joints of fingers should be touching each other.

2—Again with palm down but thumb away from fingers place a long pencil or stick in the second joint of the 1st finger (counting from the tip of the finger) to the tip of the little finger. Place thumb between 2nd and 3rd fingers. Observe the arch of the palm of the hand. It should look like description in Paragraph 1.

3—Now try instruction in Paragraph 2 but this time work with the bow. The cushion of the thumb is on the stick leaning against the round edge of the frog. In lieu of a physical demonstration, which is also preferable if possible, caution must be exercised (especially in the beginning student who is in his formative period) that the cushion of the thumb and not the tip or corner of the thumb makes contact

(Turn the Page please)



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with the stick. Care should be taken that the fingers still contact each other at least with the 1st joints. The temptation is to spread the spread the fingers talon wise on contacting the bow. The middle finger points toward the inlay of the frog; it may, depending on its length, cover the frog. The third finger *falling naturally*, touches the stick and frog with its fleshy part of 1st section. The little finger will only have its tip on the stick. Those with longer little fingers may place fleshy part on the top of the stick. The little finger should be slightly curved and not caved in, especially when playing at the frog. The Right Hand embracing the bow should again fit description of Paragraph 1., a natural grip with a graceful arch in the palm of the hand. The hand itself should lean toward the tip of the bow. The bow, the left side of the hand, the elbow and the inner side of the upper arm should all be approximately on one plane.

There are many exercises for limbering the fingers and developing strength and balance of the Right Hand.

A . . . An exercise for developing the 1st finger:

Position: . . Arm away from body—palm down thumb away from fingers

Procedure: 1—Vigorously point 1st finger toward floor

2—Flex 1st finger till 2nd joint is above knuckle

Repeat several times.

Caution: Do not make a fist when 1st finger is flexed.

Exercise B: An exercise for developing all fingers. Procedure: Roll a stick or pencil from 2nd joints to finger tips by stretching and bending all fingers. Caution: Be sure to maintain a firm hold.

Exercise C: An exercise for coordinating the movements of the upper arm, lower arm and the wrist. A stick or bow may be used.

Procedure: 1—Hold the bow in normal position with Right Hand, with left hand grasp the tip. Hold bow in a position that compares to that of playing on one string.

2—Slide Right Hand up and down along the stick.

Exercise D: An excellent follow-up to Exercise A.

1—Hold bow with Right Hand. Place tip of bow on string.

2—Remove 2nd, 3rd, and 4th fingers from bow.

3. Using only the 1st finger and thumb draw bow down and up. You may support the 2nd, 3rd, and 4th fingers on your music stand. The action of the 1st finger will be some what similar to that of the 1st exercise. Do not use wrist or fore arm. Student should only be able to use at most 3 inches of bow.

Exercise E: An exercise for the Left Hand at the frog.

1—Hold bow at frog in normal position.

2—Lift 1st finger slightly from the stick.

3—Draw bow up and down using only the wrist.

A word of caution: It is extremely wise to limit practise on these exercises to short periods, until the muscle tone is strengthened, then

longer periods may be indulged in. Avoid over fatigue at any cost. Practise Right Hand—then left Hand exercise. Short intensive periods will help build and not wreck muscles.

### String Music Reviews

Since this is the Christmas Issue, we would like to add a few reviews at this time and also to remind you that if you will kindly refer to your December 1951 Issue of the School Musician, you will find additional Christmas music for strings that we reviewed at that time.

**Christmas Concerto (Concerto Grosso #8) by Arcangela Corelli (1653-1713).** Available thru: Associated Music Score \$1.25—Set \$3.15—String parts 30c—Piano 75c. (A substitute Violin 3 is provided for Viola)

Best known of all Christmas Concerto Grossos, it is a masterpiece of its kind and period. The concerto is for 2 Solo Violins, Solo Cello, and string orchestra with Continuo. The work is a series of short movements, alternating between slow and fast containing a remarkable variety of invention. The Pastorale is the last movement. It may be played as a separate number. The RIPIANO VIOLINS do not play above the 3rd position. The Cello up to the 4th position.

The 1st Violins of the orchestra have a few notes in the 3rd position. The 2nd Violins and Viola part can be played entirely in the 1st position. The Cellos will need the 3rd position. The String Bass up to the 4th position. For moderately

advanced groups. Senior High, College and Symphony level.

**Christmas Concerto—Francesco Manfredini (1688-17 ).** Available thru: Associated Music, Score \$1.75, Set of parts \$4.15. Extra strings 45c. For 2 Solo violins, usual tutti strings, and organ or piano continuo.

The first movement is the Pastorale, the second is an expressive Largo. The last movement, Allegro, is lively. The Violin parts include third position. The Viola and Cello are entirely in the 1st position. The Bass includes 3rd Position. For a moderately advanced Jr., Senior High School.

**Christmas Concerto, Opus #8, Giuseppe Torelli (ca 1660-1708).** Available thru Associated—Score \$1.75, Set of parts \$3.90, Extra Strings 45c.

For two solo violins, strings, piano, or organ. The first movement after 4 slow measures breaks into a rhythmic Vivace. The Largo, alternates solo passages with staccato tutti chords. The Vivace has a lively—dance-like quality. This work has real charm and appeal. The Violins include the third position. Viola and Bass 1st position only. The Cello includes 2nd position.

These early works sound unlike the music that followed them in the sense that they exhibit a nobility of feeling found only in the better early Italian writers. They are modest in their technical demands. Jr. High Orchestras have played them and given genuine musical pleasure. They deserve to be heard more frequently

as they are suitable for programing throughout the year.

### For Orchestra and Chorus

**Carol Fantasy—Norman Lockwood—Associated Music, Vocal Score—\$1.50** includes piano or organ with optional trumpet and timpani. Full score and parts on rental from publisher.

The orchestra used is that of the original "Messiah" instrumentation; two oboes, two trumpets, timpani and strings.

This composition was composed to complement the Handel "Messiah" if only the Christmas portion is used. It is a very musical handling of six well known Christmas Carols. String parts are moderately difficult. The chorus calls for S.-A.-T.-B.-B. It is suitable for Mass choirs and large festivals.

May you have a very Merry Christmas and a New Year filled with good music. . . . A. L.M.

### Modern Music Masters

(Starts on Page 25)

literature; to provide wider and greater opportunities for personal musical expression in schools, churches, and civic organizations of the community. . . .

### JOINING THE 3-M SOCIETY

Music educators desiring copies of the Society's constitution, charter application blanks, or other informative material dealing with the establishment of Senior or Junior chapters at their schools, should send all requests to Alexander M. Harley, national president, Modern Music Masters, P.O. Box 347, Park Ridge, Illinois.



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## The Band Forum

By Daniel Martino, A. B. A.

### WHAT IS CORRECT TEMPO

Over a period of years several criteria have evolved by which a conductor may determine the correct tempo of a work or the near approach thereto. Some of the more important criteria might include:

1. The metronomic markings found in most modern scores.
2. The Italian tempo terms found in practically all works.
3. The tempo indication as characterized by the form of the composition.
4. Authentic and authoritative tradition.
5. The judgment of tempo by the conductor, dependent upon and resulting from the quality of the music.
6. The musicality and musicianship of the conductor.

The use of metronomic markings may be an easy and mechanically accurate method of determining the correct tempo. However, much study should precede strict compliance with this method. A composer may mark his work without verification. He may indicate a tempo not suited to the true character of the work. Finally, haste in adding the indications and carelessness in correcting the proofs may have caused errors.

It is true that many works do not have definite tempo markings, and verbal directions are in Italian, French and German. These terms do not define the tempo precisely, but rather indicate a certain character, mood, or quality by which tempo is influenced. The use of these words has caused certain conventional meanings to be associated with them, which has brought about misunderstandings and mis-applications on many occasions. For example, ANDANTE literally means "going," but usage has labeled it "rather slow." As a result, PIU ANDANTE, meaning "going more" or faster, has been frequently understood to mean slower, while ANDANTINO, literally "going a little" or slower, has been construed to indicate the reverse.

Time apparently has changed the meanings of various terms. A study of works similarly marked of different periods in music is sufficient proof of such changes. The words which express a quick movement now mean a speed somewhat more rapid and those denoting a slow tempo signify a still slower movement than formerly. The reasons for these changes are probably found in the greatly increased powers of execution possible on modern instruments and the superior sostenuto now possible on some instruments as compared with those of former times. The period to which music belongs should, therefore, be considered in

Send all questions direct to Daniel L. Martino, Director of Bands, Indiana University, Bloomington, Indiana.

arriving at the tempo at which a work might be played.

The kind of composition such as Minuet, March, etc., can be used only in a general way. Certainly an adequate knowledge of the periods when certain forms evolved and developed would be essential if any significance is to be attached to this method of determining tempo.

There has grown up in music circles a well defined idea of the tempo most appropriate to the renditions of certain works. Tradition is, of course, not always a good thing, and

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there should be no blind acceptance to mere custom without considerate research and study. However, any departure from the traditional tempo should be made with reason, taste, and understanding.

On the conductor falls the responsibility of indicating the true tempo of any work. However, the normal tempo depends, in a sense, on neither the composer nor the conductor, but is the tempo which results from the actual structure of the composition.

How the true tempo of a work can be discovered from the structural aspects will be the topic of our discussion next month.

Warmest greetings and heartiest wishes for a Happy Holiday Season!  
D. L. M.

## Your World's Boy Champion

(Starts on Page 27)

Time", "Magic Clown", and many many public appearances.

The traditional custom of waiting until one is of college age to march with a University Band does not hold true with the World's Champion, Mark Adiletta, who for the last two seasons has been the star performer with the Yale University Band.

Mark, who is in the fourth grade of the Fannie Smith School and a member of the International Baton Twirling Foundation (IBTF), stated that his greatest thrill in twirling was when he won the IBTF World's Championship on July 18, in Johnstown, Pennsylvania.

Besides practicing daily, Mark favors athletics. He is all boy, and when a neighborhood football game is going on he can always be found at the bottom of the heap. He has a wonderful start in carving his future in becoming one of the all-time greats in the baton field.

For the drum majors, majorettes, and twirls who wish to be placed on the mailing list for the IBTF World's Baton Championship and World's Most Beautiful Majorette Contest, send your name, address, and age to Mr. Eddie Sacks, General Chairman, P. O. Box 608, Johnstown, Pa., U.S.A.

## The Twirling Workshop

(Starts on Page 29)

The most successful organization at the present time are democratic ones and so be aware of the internal make up of the organization.

In summary, the organization that has the best record, using the qualities mentioned above as a guide, will be the most beneficial to you. At present there are three twirling organizations: Drum Majors of America, International Baton Twirling Foundation, and National Baton Twirlers of America. Which organization should a twirler join? This is a question that the twirler will have to answer for himself.

Many of our readers have requested that we discuss contests, their value or worthlessness, and so in our next TWIRLING WORKSHOP we will analyze contests.

Again may we encourage you to continue to send in your views, problems, and any and all helpful hints.



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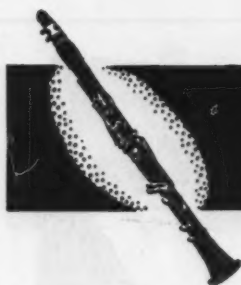
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*The Clarinet  
Corner*

By David Kaplan

Send all questions direct to David  
Kaplan, Director of Music, Reynolds  
Community High School, Reynolds,  
Illinois.

#### The Survey of Materials

Last Spring this column undertook a survey of the most commonly employed method and study material as used or recommended by prominent clarinetists throughout the country. Teachers were asked to list their choices on the elementary, intermediate, and advanced levels. The purpose of the survey is to bring to the attention of directors and teachers those considered studies of the outstanding clarinet teachers of the country. Thus, school directors may be better advised in the selection of materials. The survey may also indicate the presence of newer materials, certain trends, regional differences, etc.

This is but the first installment of the survey and in no way should be taken as a final statement on preferences. Either a second tabulation or the complete results will be published next Spring. For the present only a tabulation of frequency will be offered. In some cases a teacher listed a text on a grade level while another listed the same text on a different level. The distinction, interesting as it is, will be investigated in the future. Our task at this point is to tabulate frequency.

The following outstanding teachers and clarinetists contributed to this first installment:

Dr. Paul Van Bodegraven, New York University

Mr. Marius Fossenkemper, Detroit Institute of Musical Art (formerly first clarinet, Detroit Symphony)

Mr. Harold Freeman, Manhattan School of Music, N.B.C. Symphony

Mr. Floyd Low, Director of Bands, Hibbing, Minnesota

Miss Lillian Poenisch, American Conservatory of Music

Mr. Eric Simon, New York City

Mr. Jerry Stowell, Chicago Symphony

Mr. William H. Stubins, University of Michigan (Chairman, National Association of College Wind and Percussion Instrument Instructors)

Mr. Wallace R. Tenney, San Francisco Conservatory

Mr. Lawrence Tremblay, University of Miami

Dr. Burnet C. Tuthill, Director, Memphis College of Music

Mr. Himie Voxman, University of Iowa

Mr. George E. Waln, Oberlin Conservatory of Music

Mr. Keith L. Wilson, Yale University

I am indebted to these fine teachers for their very cooperative contributions. Some teachers responded with comprehensive lists, others with

shorter outlines or guides. In any event, studies and methods were named and this forms the basis for the following tabulation.

The volumes are listed in order of frequency, the texts at the top being most frequently mentioned.

(Next page please)

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# ELEMENTARY or FIRST STAGE

TITLE	AUTHOR
Method, Book 1 .....	Langenus
Supplementary Studies .....	Endresen
Method, Book 1 .....	DeCaprio
and Modern Clarinet Method .....	Voxman-Gower
and Rubank Elementary .....	Hovey
Foundation to Clarinet Play- ing .....	Reinecke
and Method for Grade School .....	Bodegraven
and Very First Method .....	Gornston
Method, Book 1 .....	Hendrickson

Thus, the Langenus is in first place with the Endresen and DeCaprio, the latter tied with the Voxman and Hovey, close behind. Also tied are the Reinecke, Bodegraven and Gornston. Please note that the Langenus was not necessarily the first choice of most of the teachers; it led in frequency of mention. The teachers qualified their endorsement with the recommendation that bright students be given the Langenus; to meet present day needs and individual differences perhaps a slower moving text would be needed.

# SECOND STAGE

TITLE	AUTHOR
Method, Book 2 .....	Baermann
Rubank Intermediate .....	Skornicka
Method, Book 2 .....	Langenus
and Method, Book 2 .....	DeCaprio
Daily Studies, Books 1 and 2 .....	Kroepsch
and Method (excerpts) .....	Klose
and Scale and Chord Studies .....	Demnitz
Scale Studies .....	Pares
and Etudes Interpretation .....	Perier
and Selected Studies .....	Voxman
Fingered Scale Studies .....	Langenus

# THIRD OR ADVANCED STAGE

TITLE	AUTHOR
Method, Book 3 (Scales, Chords) ..	Baermann
Method, Book 3 (Virtuoso Studies) .....	Langenus
and Method, Book 4 .....	Baermann
Method, Book 5 .....	Baermann
and 40 Etudes .....	Rose
and 32 Etudes .....	Rose
Daily Studies, Books 3 and 4 .....	Kroepsch
and Sixteen Studies .....	Jean-Jean
Thirty Caprices .....	Cavallini
and Recueil de Sonates (transcrip- tions) .....	Perier
and 18 Studies .....	Jean-Jean
and Classical Studies .....	Voxman
25 Studies .....	Jean-Jean
and Rhythmical Articulation .....	Bona
20 Etudes after Rode .....	Rose
and Rubank Advanced .....	Voxman
and Method .....	Labanchi
and 48 Studies .....	Uhl
and Advanced Studies .....	Polatschek
and Virtuoso Studies .....	Perier
and Modern Studies .....	Perier
and 30 Studies (after Bach, Handel, etc.) .....	Perier

In addition to the most frequently mentioned texts listed above the following were also suggested. They are not listed in any frequency order.

TITLE	AUTHOR
33 Sketches .....	Wiedemann
Daily Scale and Chord Exercises ..	Bender
24 Beginning Studies .....	Polatschek
Study of the Clarinet .....	Stubbins

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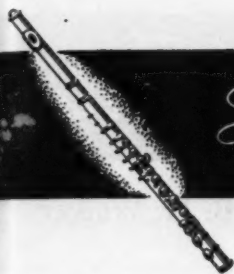
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A Tune A Day .....	Herfurth
Visual Method .....	Hetzl
12 Etudes .....	Polatschek
Basic Method .....	Liegl
Elementary Method .....	Manning
First Classics for Clarinet .....	Simon
Bach for the Clarinet .....	Simon
Beginning Clarinet Method .....	Fease
Original Technical Studies .....	Finkelstein
Studies .....	Wiedemann
Applied Theory for Clarinet .....	Stubbins
40 Studies from Mazas .....	Blancou
Etudes Melodic & Progressive, Book 1 .....	Jean-Jean
Method, Books 2 & 3 .....	Gekeler (Hovey)
Intermediate Studies .....	Calliet
Method, Book 2 .....	Hendrickson
First Book of Practical Studies .....	Hovey
Method .....	Lazarus
Method .....	Stark
Method .....	Wiedemann
Method .....	Mimart
Method .....	Magnani
25 Etudes after Chopin and Schumann .....	Sarilt
Higher Arpeggio Technic .....	Stark
Caprices .....	Gambaro
10 Etudes .....	Gabucci
28 Grand Studies .....	Gabucci
High School of Clarinet .....	Stark
Caprices (transcriptions) .....	Paganini
Etudes de Deciffrage .....	Sarilt
Etudes Classic .....	Hamelin
Scales and Exercises .....	Tremblay

It can be seen, then, that in the Elementary Stage, the Langenus, Endresen, DeCaprio, Voxman-Gower, and Hovey texts continue to be most popular. The Second Stage is dominated by Baermann, Rubank Intermediate, Langenus, DeCaprio, and Kroepsch while in the Advanced Stage Baermann, Langenus, and Rose are at the top. Now what does all this indicate? Are directors to assume that because Langenus and Baermann are on top that only those methods should be employed? Of course the answer is no. Any of the volumes named in this survey makes for sound study material. Even in the First Stage perhaps several texts will be necessary for the pupil. The teacher may wish to use the Rubank or Voxman-Gower with additional help from Langenus or Endresen. The intention of this survey is to put before the school directors a whole body of sound material.

The same criteria holds for the Second Stage. A teacher may feel that the DeCaprio should be the text with aid from the Baermann (with its many little pieces). Certainly the Demnitz-Waln studies could assist the Rubank while the Pares might help some other method. In other words, all of the named materials are of extreme use and are to be employed as the teacher sees fit, depending on the pupil's needs and abilities. In the Advanced Stage certainly much more would be needed than the Baermann, Rose, or Langenus.

Of added interest is the appearance of newer works in this survey. Bodegraven, Gornston, Hendrickson, and Hovey are still among the mainstays of the First Stage while Langenus, and Klose maintain their place in the Second Stage. Notice, however, that Voxman and Perier are also among the leaders. In the Advanced Stage the works of Jean-Jean, Perier, Voxman, and Polatschek receive much mention and these are fairly modern texts. So too, in the long list of supplementary materials we find such authors as Simon, Polatschek, (Turn to Page 43)



## Let Me Answer Your Flute Questions

By Rex Elton Fair

### Peace on Earth

"Peace on Earth, Good will toward Men." Much significance lies in these words at this season of the year. It is at this time that the minds of men are most receptive to this message. If only the spirit of Yuletide could live throughout the whole year, then surely our desires for harmonious living could be, and would be, greatly extended. At the close of this statement, we are reminded of a little poem by Holmes. If properly quoted, it reads like this:

### Christ Is Born Again

Not in a blinding flash of light,  
Not in the thunder peal,  
Not in the guise of pow'r  
and might,  
Doth GOD Himself reveal.  
Silent, as star-beams light  
the sky,  
So comes our Lord to  
earth,  
Not as a king with trumpet  
cry,  
But as a babe has birth.  
Into the empty human heart,  
GOD's holy love for men  
To those who seek, he will  
impart,  
And Christ is born again.

### Music in Review

Note: A continuation, as published in this same column of the School Musician, issue November, 1952

### Band and Orchestra Scores

The following copies may be gotten from the Music Publishers Holding Corporation, 411 West 7th Street, Los Angeles 14, California. To all conductors, or to those of you who may be making a study of arranging music for any kind of ensembles, including both band and orchestra, these scores should prove of great interest. Here they are:

**CONCERTO GROSSO**—Handel, transcribed by Don Malin, with two Solo Flutes and Solo Bb Clarinet. A major work that assures prestige to important programs. Class A or B plus.

**SOIREE**—Maurice Whitney. A gem of an original orchestral composition, ideal for lighter moments. Class B.

**HEY PEDRO**—John J. Morrissey. Whenever a novelty is in order, this is certain to bring down the house! Class C.

**LITELY AND POLITELY**—Fran Wine-Gar. A new concert march proceeding in a light hearted manner that ensures a pleased audience reaction. Class B.

Send all questions direct to Rex Elton Fair, 957 South Corona St., Denver 9, Colorado.

**REMICK CONCERT BAND FOLIO**—William Schoenfeld—Class C and D arrangements of familiar standards, combining excellent training and performance materials with music that provides moments of relaxation for all concerned. Class C and D.

**Concert Band Folio** lists the following numbers: By the Light of the Silvery Moon, I'm forever Blowing Bubbles, Avalon, Moonlight Bay, Memories, Madelon, Till We Meet Again, Spirit of Independence, It had to be You, Smiles.

**Orchestra**  
**Children's Dance.** From "Merry Mount" by Dr. Howard Hanson  
**A Tribute to Romberg** by F. Campbell—Watson

**HOLIDAY TUNE**—Arranged by the irrepressible Maurice Whitney. An engaging new work for orchestra—the title, we think, is most appropriate, for "HOLIDAY TUNE" turns every rehearsal into a happy playtime (and no pun intended!).

**BALKAN SUITE**—Arranged from Folk-Dance Tunes, by Don Wilson. Here is a colorful program number in three parts: Village Festival, Romance, and Torch Dance. The scoring is happily deceptive in that it is far easier to play than it sounds. For this reason as well as the attractiveness of the music, we feel that the BALKAN SUITE should make an ideal program vehicle. Those orchestras which have not yet attained more than a modicum of technical proficiency will find it well within their ability.

**CARDINAL ORCHESTRA FOLIO**—Arranged by Don Wilson. A collection of short works for the first introduction to the master composers. Easily playable settings—Class C and D.

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First of all, there appears a Sonatina for Flute and Piano written by Eldin Burton. The opening Theme is most appealing and interesting. Variations and all other embellishments following have been done in (Turn to Page 53)

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## I Teach The Solo Brass..

By B. H. Walker

Send all questions direct to B. H. Walker, Director of Music, Gaffney High School, Gaffney, South Carolina.

Hello, Brass Friends. Here it is December again and it won't be long before time to start preparing your cornet solo, duet or trio for the competition-festival. One of the finest ways to develop good solo and ensemble style of performance is to listen to real artist soloists, both past and present, by means of good recordings. Last month we listed and discussed some of the fine cornet recordings of the late world famous cornetist, Herbert L. Clarke. This month I would like to continue on the subject of cornet recordings and where they may be secured.

### CORNET RECORDINGS

**SOUTHERN CROSS** composed and played by Herbert Clarke in a masterly fashion before the year 1912.

On the 1943 Competition-Festival Manual Cornet Solo List, grade IV; also on new 1949 List. Recording available from Glenn D. Bridges (an expert trombonist), 2119 Lakeview Avenue, Detroit, Michigan, or from Harold Brasch (Baritone Soloist), 2707 S. June Street, Arlington, Virginia.

**DEBUTANTE** (Caprice Brilliante), cornet solo composed and played by Herbert Clarke, originally

recorded on 12 inch disc. On 1943 and 1948-49 National Solo List, grade V. Plenty of technique for a virtuoso. Re-recording available from Mr. Bridges or from Mr. Brasch.

**FROM THE SHORES OF THE MIGHTY PACIFIC** (Rondo) composed and recorded by Herbert Clarke. Very technical, listed on 1943 Solo List, grade V. Re-recording available from Mr. Bridges.

**SHOWERS OF GOLD** composed and recorded by Herbert Clarke. Technical and showy. Re-recording available from Mr. Bridges or Mr. Brasch.

**LOVES OLD SWEET SONG** recorded as cornet solo by Herbert Clarke, originally on a 10 inch Columbia disc with the Columbia Band accompanying. Displays a warm singing tone and excellent phrasing for which Clarke was famous. Fine for study of legato playing in song style. Re-recording available from Mr. Bridges.

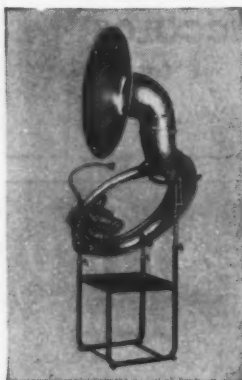
**OLOHE OE**, cornet solo recorded by Herbert Clarke, displays artist phrasing style and superb quality of tone through the medium of a well known song. Re-recording available from Harold Brasch.

**PHENOMINAL FANTASIE** cornet solo recorded by Ernest Pechin who was solo cornetist with Kryl's famous band, also Herbert Clarke's side-partner with the Sousa Band. A display of the fastest tonguing and most brilliant technique I have ever heard by any cornetist. Re-recording may be secured from Joroslav Cimer, 819 Home Avenue, Oak Park, Illinois.

**SOLDIER'S DREAM** Cornet Solo composed and played by the world famous virtuoso, Walter Rogers, who was soloist with Sousa's Band as a side partner to Herbert Clarke from 1900 to 1904. Many cornetists hold Mr. Rogers as their favorite cornet soloist. This recording displays wonderful technique. Re-recording available from Glenn Bridges.

**HARP THRU TARA'S HALL**, cornet solo, composed and played by Walter Rogers. Very fine technique. Re-recording may be secured from Glenn Bridges. This solo is listed in 1943 Solo List, grade IV.

**WAR SONGS**, cornet solo arranged and played by Walter Rogers; displays extremely difficult tech-



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**MINNEHAHA**, cornet solo in waltz style, composed and played by Walter Rogers. Re-recording available from Glenn Bridges. On 1943 Solo List, grade IV.

**OLD BLACK JOE** (variations) cornet solo brilliantly played by Walter Rogers. Re-recording available from Glenn Bridges.

**CARNIVAL OF VENICE** (in 4 octaves), cornet solo played by Bohumir Kryl, the world famous Bohemian wizard of the cornet, who was very rarely excelled for tone, speed and sureness. He was soloist with Sousa's Band around 1894, also with T. P. Brooks famous Marine Band, later Innes noted Band, and in 1906 was soloist of his own famous concert band which toured the nation annually for 30 years and made many fine recordings for phonograph companies. Many musicians who played in his Band for 15 years declare that they never heard him miss a note in a solo. The re-recording of Kryl's solo may be secured from Glenn Bridges. The solo has a range of 4 octaves and the technique is great.

**KING CARNIVAL**, cornet solo composed and played by Kryl, one of the most showy cornet solos ever played. Re-recording available from Glenn Bridges.

**COLUMBIA POLKA**, cornet solo recorded by Kryl on reverse side of **CARNIVAL OF VENICE**. Showy technique. Re-recording may be secured from Glenn Bridges.

**DU DU WITH VARIATIONS**, cornet solo played by Herbert Clarke's famous teacher, Jules Levy, who was the first star performer to record on the cornet. He was one of the first of all famous cornet virtuosos to have his name go down in cornet playing history. He died just after 1900 and only a few copies of his playing on recordings are available today. Re-recording available from Glenn Bridges.

**THE MERRY BIRDS** and **WHIRLWIND POLKA**, cornet solos played in an artistic technical style by Levy in his prime. Re-recording available from Glenn Bridges.

More on cornet recordings by artists of both past and present next month.

*Merry Christmas and a Happy New Year to you all.*

## The Clarinet Corner

(Starts on Page 38)

Jean-Jean, Sarlit, and Hamelin. These newer works are contributing greatly to the development of good clarinet players.

Surveys as such can be of great harm if extreme generalizations are made and taken at face value. In this first installment it is hoped that directors realize that the important task has been the presentation of sound materials as outlined by outstanding teachers.

## A Tradition Follows Mr. Walker



With 27 new band members and less than two months of training under their new director, B. H. Walker (your brass columnist), this Gaffney, South Carolina, High School Band has increased from 45 to 68 members and has marched and played its way to first place over 13 excellent bands competing in the Piedmont Interstate Fair on October 17. The band's half-time shows are the "talk of the town"; they have presented a musical pageant on the football field every Friday night since school opened, have already made 4 trips with the team and have 2 more scheduled, led a circus parade through town, played two chapel concerts in addition to the weekly pep meeting, performed during the school's Halloween Carnival and have about a half dozen Christmas parades scheduled. After that they will settle down with the more serious concert music. Many of the brass players are already selecting their contest solos and are looking forward to studying them with their new director.

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## String Countenance

(Starts on page 10)

to their own happiness and the effectiveness of the music organizations. Later in this paper, we will discuss the immediate advantage of markers.

### Practice

We will all agree that the institution of practice is essential to the development of any skill. Few of us

stop to realize however that the issue of practice has discouraged and destroyed more musical talent and endeavor than the institution of practice could ever claim to have developed.

Forced practice over a prolonged period almost invariably leads to doom. The student will subject himself to such pressure only so long . . . the FINIS.

We must be realistic about this matter of practice. Consistent prac-

tice should be our goal . . . BUT WE MUST BE WILLING TO SETTLE FOR FAR LESS.

It IS possible for a student to develop the ability to do a somewhat passable job on an instrument with a minimum of practice. Naturally, we will not encourage such an attitude. But we must concede the fact that practice is NOT A MATTER OF LIFE OR DEATH.

In light of the above, there is no justification for forcing a youngster to the wall purely for reasons of non-practice. If a youngster seems doomed to defeat because of non-practice there is justification for every kind of encouragement for outside work. But if progress is being made despite a lack of outside work, it is sheer folly to harass a student to death. Many a student has been forced from a department on a basis of poor practice records even though his actual musical contribution was at least of average standard or higher. Obviously this is in grave error.

In the case of beginning strings, (at least), let us make the home practice a brushing up of the things done in class. Let's avoid the "now you work out the next page at home" approach. Nothing invites disaster like throwing a beginning youngster on his own hook. As a matter of fact, if we had the opportunity to witness, unseen,—the typical practice session of the average student—we might readily decide to beg him NOT to practice. Let's not do it the easy way. . . . Let's see to it that the essentials are accomplished in our presence.

In the second and final portion of this article, I shall discuss the seven steps I feel are quite important in teaching the first class lesson in Violin.

## Where Did Music Come From?

(Starts on Page 12)

noise-makers with drums, bells, stones beaten with mallets, cymbals, wooden clappers, tuned stones and copper plates strung up to be hammered, and even wooden tubs beaten from the inside and outside. The Chinese and Japanese also used instruments of clay and flutes of bamboo and metal. Their most popular stringed instruments are the "kin", a primitive guitar, and the "cha", a sort of zither with 25 strings. These instruments all date back to barbaric times. Chinese music is much the same as it was in the early times. In 246 B.C. the emperor ordered all musical instruments to be destroyed, and it took



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**THE IDEAL CHRISTMAS GIFT FOR MUSICIANS**



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many generations to build up the music "morale" again!

Three thousand years is a long time. But at least that much of Greek history must be read before anything can be learned of their Music. Another 3,000 years must pass before we learn of the beginnings of Opera in Italy. But in the next 300 years, Music made rapid strides. For the modern orchestra was conceived and developed during this period, with all its new ideas of harmony, instrumentation, orchestration and instruments. These 300 years are by far the most amazing in the history of Music, as more progress was made in these three centuries than in the sixty preceding.

The Greeks were "art-minded" in everything except Music. Here, their minds were strangely wanting. The only Music they seemed to fathom was that used to accompany their poetry, which, lacking both rhythm and harmony, proved sickly and inadequate. They knew nothing of accents in melodies. The only ones ever used were such as occurred in the customary dropping of the voice at the end of a sentence. Harmony was distinctly lacking, for the human race had not yet learned to sing or play instruments together.

The first and faintest glimmer of harmony is found in the Middle Ages when somebody conceived the amazing idea that two voices could sing at the same time, a fifth apart. This may seem to us very elemental, but when it was tried more than a thousand years ago, it must have sounded most unusual and startling. Thus the idea of harmony began, but the idea of real rhythm was still to come. True, rhythm had already been brought to a marked state of development among the dark tribes of Africa, but the religious mind of that century regarded it as something sexual to be avoided. In the 16th century, A.D., Palestrina wrote music which consisted of a number of melodies sung together—like a round—of which "Three Blind Mice" is best known today.

Musicians still had not learned to play together. Single instruments had been played for thousands of years, but the art of playing together as a group was not known until the 16th century. Nothing approaching the modern orchestra was known until 1600. Troubadours, minnesingers and meister-singers twanged their guitars and bowed their fiddles, but these performances were essentially solo in nature.

Modern Music made its debut shortly after the middle of the 16th century, with the budding of Opera in

(Turn to Page 53)



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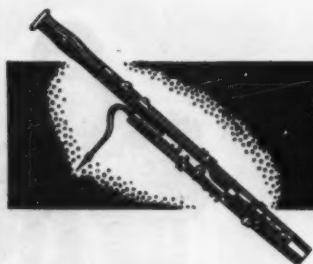
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## The Double Reed Classroom

By Bob Organ

Send all questions direct to Bob Organ, Woodwind Studio, 1512 Stout St., Denver 2, Colorado.

Have had many letters inquiring about different makes of both Oboe and Bassoons. Not only pertaining to new instruments but used ones as well. Apparently both student and Band Director, alike, have run into some trade names which they knew not too well. In many cases I feel that possibly the buying of a very fine instrument has been overlooked because of not knowing or being familiar with the trade name. At least this is the impression I have gotten from these letters.

Back in 1949 sometime, I believe I wrote along this line in *THE SCHOOL MUSICIAN* "Double Reed Classroom". However, this is December 1952. I mention December because it is the month of each year that Santa Claus gets around and possibly a little bug placed in his ears will help a certain situation.

If you have an eye on a certain instrument, new or used, and you know not too much about the trade name or make, naturally you hesitate to go farther than just to look at it. Probably not so much in domestic instruments but in foreign made instruments—Yes. If we know them to be standard makes, even though they be foreign made, we have a better feeling about buying them.

First of all we must understand instruments—There are no two exactly alike—you can find a flaw in any make instrument at some time or other. They are like automobiles or any other manufactured article. The manufacturer makes, as an illustration, twenty-five instruments in a row which are very fine and all of a sudden something happens to the twenty-sixth one. Why, no one knows—possibly the manufacturer can't even explain it. They, as normal business people, don't want this kind of an instrument to leave the factory: However, one gets through once in a while.

Personally, I wouldn't buy any instrument either for myself or a student without either trying it out myself or having someone capable of playing well try it out. Again, this problem comes up—what suits

me may not suit you and visa versa.

I have always maintained this idea. If you have an instrument that has a reasonably good scale with no stuffy tones, you have a good instrument regardless of what the trade name might be. My personal Bassoon happens to be a Hoeckel—however, I've seen Hoeckels that I couldn't play on—that doesn't mean that the instrument was no good—it just didn't suit me as an individual.

We all realize that every musical instrument manufacturer strives for as near perfection as possible in every instrument he makes. The perfection of that instrument is his ideal. If it were not for these people we would all still be playing on old relics of possibly one hundred years ago. I happen to have a five keyed Bassoon, possibly one hundred fifty years old. I'd hate dreadfully to have to play it professionally or otherwise, instead of my twenty-four keyed Hoeckel. But there was a time when you either played on it or you didn't play.

Going back into musical history

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you will find that during the period of one hundred fifty years ago, Bassoons and Oboes were used in groups of as many as twenty-four at one time. As ancient as we think them to be, there were many players who apparently held their own at that time. How they would stand today is of course something else.

My point in general, through this discussion, is this; instruments manufactured today are more or less of a high caliber mechanically and the very one we might be inclined to stay clear of, because of not knowing it to be a standard make, could be the best instrument for us. This would of course, under all circumstances, depend entirely on how well that instrument played for us as an individual.

I have for a certain purpose, at the University of Colorado, compiled a listing of both Oboe and Bassoon manufacturers, Foreign and domestic, which I am partially passing on to you. The following listing shows the trade names listed alphabetically and the home of the factory. I have made no reference to prices as they fluctuate, especially the Foreign made.

#### OBOES FOREIGN MADE

Buffet .....	France
Cabert .....	France
Chauvet .....	France
DuBois .....	France
Evette & Schaeffer .....	France
Gerard .....	France
Jean Cartier .....	France
Kohlert .....	Graslit
Lacroix .....	France
Loree .....	France
Malerne .....	France
Marigol .....	France
Moennig .....	Germany
Mollenhaur .....	Germany
Rigoutat .....	France

#### OBOES DOMESTIC MADE

Christensen .....	United States
Conn .....	United States
Continental Colonial .....	United States
Gretch Commander .....	United States
Larlee .....	United States
Linton .....	United States
Lubin .....	United States
Olds Ambassador .....	United States
Pedler .....	United States
Platz .....	United States
York .....	United States

#### BASSOONS FOREIGN MADE

Cabart .....	France
Hoeckel .....	Germany
Humphreys .....	France
Jean Cartier .....	France

Kohlert .....	Graslit
Malerne .....	France
Moennig (Or)	
Monnig .....	Germany
Reidle .....	Germany
Selmer .....	France

#### BASSOONS DOMESTIC MADE

Conn .....	United States
Leshner .....	United States
Linton .....	United States
York .....	United States

### Studebaker Harmonettes

(Continued from Page 19)

admit that their day-to-day jobs have become much more interesting as a result of their membership in the "Harmonettes". Singing for these Studebaker girls is fun and wholesome recreation. A good concert gives them a lift and a feeling of accomplishment.

That this girls' group is helping to create and maintain a friendly attitude toward The Studebaker Corporation is evidenced by the many requests for the girls' appearance in nearby communities. Inquiries concerning the procedure for booking the

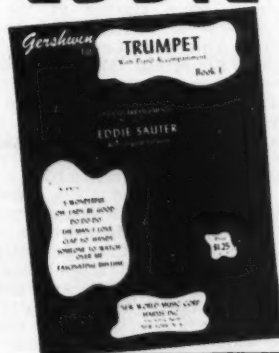
Should I have overlooked any manufacturer of double reed instruments, I assure you it is purely accidental, because I believe this listing will be of help in many ways; especially the Band Directors who are constantly running into these instruments and wondering about them. Should you have any further questions regarding them just drop me a line.

May I take this opportunity to wish all of you an enjoyable time over the holiday season and may your needs be supplied.

So long for now. See you the first of the year.

group for concerts pour into the company from schools, clubs, churches, dealers, and community organizations of all kinds. And when you get right down to it, perhaps the girls' singing group is just one of scores of reasons why Studebaker, of the hundreds of automobile manufacturers that have appeared on the American scene and then passed into oblivion, is celebrating its 100th birthday, and why today it is the fourth largest builder of automotive vehicles in the world. Good public relations in any company must begin at home. The "Harmonettes" are one of Studebaker's most effective public relations media.

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- THE MAN I LOVE
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WITH A SONG IN MY HEART  
PAINTING THE CLOUDS WITH SUNSHINE  
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*Progressive*  
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**Our Music Parents Club**

By R. W. Burton  
 Music Director  
 Cadott, Wisconsin, Public Schools

The Music Parents Club of Cadott, Wis. is an organization made up of the mothers of all students taking part in vocal and instrumental music in the Cadott Public School. The aims of the organization, as stated in its constitution, are: (1) To arouse and maintain enthusiastic interest in the various phases of the Music Department of Cadott Public School; (2) To lend all possible support, both moral and financial, to the general music program of the school; (3) To cooperate with those in charge of the Music Department, and with the Board of Education, to the end that this department may be brought to, and kept at the highest possible degree of efficiency; and (4) to further the interests of those students in the school musical organizations, i.e. chorus, orchestra, and band.

Ever since it began, the club has fulfilled these aims admirably well, and has established itself as a true public-spirited organization, together with the local Women's Club, the Lions Club, and others. The Music Parents started out as an outgrowth of the old Cadott Parent-Teachers Association, shortly after the first High School Band was organized in Carott. As early as 1929 some band students were started at the high school by a member of the old Cadott American Legion Band, Mr. George Lindgren. Mr. Lindgren has always been interested in music, particularly band music, and he gave freely of his time and effort at the school until January 1932, when the school board was persuaded to have a band organized and to hire a regular instructor. And so a band was organized, about fifteen strong, by the Holton Band Instrument Co. of Elkhorn, Wisconsin, and an instructor was hired by the school board to come one day a week and give instructions, both group and private.

The new high school band made its first appearance at the Senior Class Play on April 27, 1932, and its second appearance in a summer concert out of doors in July, 1932. At the first fall meeting of the PTA the question of getting uniforms for the new band was discussed, and it was decided to have the mothers make the uniforms. A committee of mothers of band members was appointed within the PTA to find ways of raising money to finance the new project. This committee sponsored several card parties during the winter of 1932-33, and by the spring of 1933 the band had its new uniforms and was ready to enter the first annual Western Wisconsin Music Festival, held at Eau Claire on May 13, 1933. Cadott was one of the original ten schools taking part in this festival, which

has grown to be the biggest district music festival in the state of Wisconsin, from the standpoint of the number of concert groups entered each spring.

From this beginning, the committee that helped raise money for the uniforms came to be known as the Band Mothers, and began to hold their own meetings, independent of the PTA. Today there is no more PTA, and the Band Mothers have become the Music Parents Club, interested not only in promoting the welfare of the band, but of all the other music groups as well. Thanks in a great part to their efforts, Cadott now has a mu-

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sic program, and equipment to match, that ranks with any in comparable schools in the area. In 1950, the year when the name was officially changed to Music Parents, they financed the purchase of fifty-five brand new chorus robes for the Mixed Chorus. They put on dances, bake sales, and card parties, but perhaps the outstanding fund raising event that year was the home talent show, produced and staged by the Music Parents themselves. Featured were original skits, song-and-dance routines, musical numbers, and the highlight of the program was a rendition of the Tennessee Waltz by the Music Parents "band". The instrumentation of this "band" was as follows: one cornet, one washboard, one dishpan with wooden spoon beater, one tuba, one drum, and one "cowbell in E-flat".

This group of mothers has accomplished what few other similar groups have done: they have furnished all but one of the so-called school-owned instruments used by the band. These instruments have been secured little by little through the years until at present the school has thirty instruments, made up largely of the larger ones, such as French horns, alto horns, baritones, basses, drums, and the larger woodwind instruments. They are rented to the band students for one dollar per month, and this goes to help pay for repairs. Thus all instrument repairs are paid for by the Music Parents, from their own funds. At present they are considering a long-range plan for overhauling all of the instruments at regular intervals, because it is felt that they can be kept in much better condition that way.

In 1946, when the caps and capes which the band had worn for many years weren't looking good anymore, it was decided that the band needed new uniforms, so a fund was begun for that purpose. Through entertainments, and the generous support of merchants, individuals, and organizations, enough money was raised so that a set of forty-five new uniforms was purchased in the spring of 1948. To show the appreciation of the high school student body, the 1949 edition of the high school yearbook was dedicated to the Band Mothers, with a picture of the club appearing on the dedication page. By 1951, forty-five uniforms were not enough to outfit the growing band, so the school board generously provided ten more. The Music Parents have also seen to it that both the uniforms and robes have been stored in good quarters; they have had cupboards built for them.

Among the many fund-raising ideas used by the club in the past has been the hard-time party and dance. A local hall is rented for an evening, and the Music Parents charge admission, and sell concessions and novelties. Everyone comes dressed as ragged as possible; it always brings out a good crowd; everyone has a lot of fun, and adds considerably to the club fund. Also, the fall and spring concerts by the high school band bring in money through admission tickets, all of which is turned over to the Music Parents. At most concerts the mothers sell candy (homemade) at the intermission, before, and after the program. The mothers who work at

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TOP PICTURE. . . Here are a group of last year's and this year's officers of the Cadott, Wisconsin, Music Parents Club: Seated, left to right: Mrs. Frank Naiberg, Secretary; Mrs. Harold Matott, President; Mrs. Joe Chapak, last year's president. Standing: (L. to R.) Mrs. Frank Blizek, Treasurer; Mrs. Walter Heidtke, last year's secretary; Mrs. Ed Ziehr, last year's treasurer. Mrs. Albert Emerson, vice president was not present when the picture was taken.

BOTTOM PICTURE. . . A group of enthusiastic parents who attended one of the recent meetings. Notice the picture of The SCHOOL MUSICIAN on the desk in the center foreground.



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these various affairs have as much fun as the crowd, because they enjoy working together.

Other things they have done have benefited the school tremendously: they paid for the acoustical treatment of the band room in 1939; they have completely furnished a kitchen in the school building which is used by many other organizations; they pay the bills for all the letter awards given to band and chorus members; and nearly every year they buy one or more instruments for the band. In addition, they are of great help to me as director because through the organization it is possible to meet and get acquainted with each and every one of the parents who attend the meetings; it furnishes the contact between parent and teacher which is so valuable to an instructor in music, and it proves beyond a doubt that most parents are vitally interested in their children's musical progress. They demonstrate this by every meeting, concert, and fund-raising event they attend. It is a good feeling to the director to know that he is being helped and supported in his work by as fine a group of parents as one can find anywhere.

## French Horn Keystone

(Starts on Page 13)

upper and lower lips together, but that the pressure creeps in from the corners toward the center. When this contraction takes place correctly it actually helps to create that oval shaped opening in the center of the lips. This opening must be adjusted very sensitively to each note and there is, with experience and practice, almost the same feeling of bringing a note into focus that one would get in focussing a whistled note.

### RULE 4. THE RELATIONSHIP OF LIP OPENING TO VOLUME

The lip opening is larger or smaller depending on the volume of sound we want. The more sound we want the more air we put into the horn, of course, and the lip opening should be enlarged and relaxed to accommodate this air comfortably. Never permit the feeling of great resistance by the lips to the passage of air. This air should get out quite freely no matter what volume we play. A formula might be made for this relationship of air and opening. The fuller the air column desired the more open and relaxed the lips. A high note requires a smaller opening than does a low note but even so this same high note will have a relatively large or small aperture depending on the loudness, which in turn depends on the volume of air going through the opening. Without attempting to go into the problem of breathing in horn playing let me make it quite clear that the amount of air needed to play with this puckered embouchure will be copiously more than needed with the tight, smiling embouchure. So be certain to fill the horn amply with



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air for all playing with the "whistling" embouchure. A good exercise to acquaint you with the relationship of air quantity to lip opening is to go up the scale slowly with a crescendo and feel that the lip opening stays very much the same size for all notes and that the crescendo of air filling this opening more and more is literally making the ascent of the scale possible. Then go back and play the same scale, this time without making the slightest crescendo, and feel the progressively smaller opening in the lip produce the ascent. Long tones held with a crescendo-diminuendo will also give valuable help in learning to subconsciously combine the right amounts of air and opening.

Most students become so embouchure conscious that they overdo it to a great degree and form an almost cast-iron lip. Relax and let the embouchure form lightly, easily and with no more effort than is absolutely necessary to obtain the notes. Air is your best friend and I firmly believe that if the average student would use twice as much air and half as much embouchure he would become, almost overnight, an outstanding student.

The change from the smiling to the whistling embouchure is the time to get rid of that heavy pressure you have doubtless needed hitherto. The very fact that the lip muscles are correctly doing their work, will, when these muscles strengthen, eliminate the need for pressure, all except the moderate, comfortable pressure needed to hermetically seal the lip to the mouthpiece.

The secret of success in using this whistling embouchure is to have the patience to get used to it, to develop sensitivity in the control of it, and to use it analytically. Never bully it into working. The embouchure which feels most relaxed and easy is the best. Make the air do its share of the work, and it is a much bigger share than you are probably asking of it at present. You will now be like the new golfer who has so many things to think of at once that he can hardly swing the club. Learn each fundamental that I have given until it is mastered and then put all these facets together and try to feel that each belongs to the whole as a single piece belongs to a complete jigsaw puzzle and combine them into a smoothly operating mechanism which will finally function from instinct, the subconscious, and from sheer hard, observant practice and learn for yourself that the embouchure is truly the keystone of good horn playing.

## Accordion in School

(Starts on Page 15)

too much. I know, that at the beginning, if I suggest purchasing instruments, they will withdraw their sanction. Therefore, I know the quickest and best solution is to buy the instruments myself, which I do for the High School. Of course I charge the monthly rent with the regular trade-in agreement.

If I really wanted to prove my theory that anyone could play a musical instrument, this was just the challenge it needed. The biggest problem I found was the *time element*. To give each student the required time and attention he needed is always a vital problem. With these students I have already mentioned, there were the ones that "could play anything by ear" on another instrument, and those who already had one lesson to a year on accordion who did not like the idea of coming into a band with beginners. Sounds familiar—but very interesting—and a definite challenge.

It was a varied and new experience for me and I think that I learned more from this than all the rest of my teaching. Rather than separate the instruments, I decided to class the students by their ability, write the music accordingly, give a general

lecture the first half of the period, and individual help in the last half of the period while they were actually playing the lesson. I divided the group into three student divisions: *group one*, those who neither played an instrument nor read notes; *group two*, those who read notes but did not play any instrument; *group three*, those who could play and read notes. In band I used regular music and wrote more difficult obligatos for those who played accordion well.

As I said before, I learned right along with the students and even though I pioneered at Norwood-Young America, the problems and solutions are composite of all of the teaching since then. I am trying to remember all of the trying times along with the pleasures and give you both. I know that some of you will want to start similar groups, and after reading the problems we experienced, your difficult hurdles won't seem quite as rough or as discouraging. If I can help you get started, or you would like any explanation in more detail, I will be glad to give you more information.

So much for the general ideas of organizing. In the next article, I will tell you of the actual class work and experiences in both the Grade and High Schools.

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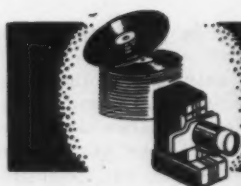
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## Audio-Visual Aids ...

By Robert F. Freeland

The Columbia Records Catalog (complete) for 1952-1953 is now available from most record dealers for one dollar. The latest editions of the "Music America Loves Best" and "Request" catalogs have also been released by RCA Victor. The "Music America Loves Best" catalog is a listing of records which are stocked by most record dealers, and the "Request" catalog is a listing of recordings available from the company on order (takes two or three months). The prices are 15c and 20c.

### Recordings

**Handel: Concerto in F for String and Wind Instruments.** Also: **Handel: Concerto in B-flat for String and Wind Instruments.** Orchestra of the Collegium Musicum of Copenhagen, Denmark, conducted by Lavard Friis-holm. One long playing disc, 12", Haydn Society, HSL-1049, \$5.95.

Two beautiful recordings transcribed for the first time. Both are fine examples of the Concerto and would serve well to demonstrate the concerto for the General Music Class or Music Appreciation classes. Of interest to school people because of the blend of wind and string instruments. Performance is excellent and technical recording splendid. Highly recommended.

**Franck: Symphony in D minor.** L'Orchestre de la Societe des Concerts du Conservatoire de Paris conducted by Charles Munch (one and one-half sides), and **Franck: Variations Symphoniques.** Eileen Joyce at the piano with the orchestra listed above conducted by Charles Munch. One 12" long playing disc, London Gramophone, L-LL 464, \$5.95.

Here is the last word in Franck recordings. Both are adapted from the 78 rpm editions which came out about five years ago. The transfer to long-playing disc is very satisfactory. This, to my knowledge, is the only single disc with both the famous Symphony in D and Variations Symphoniques. Having both Franck works on one disc is a great help for the music library. Of the many recordings of these works, the above is as good as any recorded. Highly recommended.

**Poulenc: Trio for Trumpet, Trom-**

Send all questions direct to Robert F. Freeland, Melix High School, La Mesa, California.

**bone and French Horn.** Harry Glanz (trumpet); Gordon Pulis (trombone); Arthur Berv (horn). Other side: **Saint-Saens: Septet for Strings Quartet, Bass, Trumpet and Piano.** Stradivari String Quartet with Harry Glanz (trumpet); Brooks Smith, piano, and Philip Sklar, bass. One 12" Disc. (LP) Stradivari #605, \$5.95.

This recording is of great value to the student of music. Beautiful music, expertly performed by great artists. Combinations of this kind are not too often found on recordings. Highly recommended.

**Poulenc: Sextet for Piano and Wind Instruments.** Charles Rosen, piano; Harry Schulman, oboe; David Weber, clarinet; Leonard Sharrow, bassoon; Harold Bennett, flute; Fred Klein, horn; Other side: **Poulenc: Trio for Piano, Oboe, and Bassoon.** Charles Rosen, piano; Harry Schulman, oboe; Leonard Sharrow, bassoon, and Poulenc: **Sonata for Clarinet and Bassoon.** David Weber, clarinet; Leonard Sharrow, bassoon. One IP 12" disc, REB #7, \$5.95.

Three works for the piano and wind instruments. This is another recording that instrumental music students will find helpful and enjoyable. REB is to be congratulated for its splendid recording of these unusual works. The performers do a superb job, highly recommended.

**Purcell: Dido and Aeneas.** Complete opera sung in English. Kirsten Flagstad, Elizabeth Schwarzkopf, sopranos; David Lloyd, tenor; Thomas Hemsley, baritone; with supporting soloists, the Mermaid Singers and Orchestra conducted by Geraint Jones. Four 7" discs in box (45rpm), \$5.14. One 12" disc (long-playing, 33 $\frac{1}{3}$ ), #1007, \$5.95. RCA Victor.

A good example of opera in English. Because of its length, it is welcomed to the school music library. The performance is superb, recording excellent. The set includes notes and libretto. Highly recommended.

**Lehar: The Merry Widow.** Dorothy Kirsten, soprano, and Robert Rounselville, tenor, with supporting cast, chorus and orchestra conducted by Lehman Engel. Four 10" in album C-320, \$4.31. Four 7" discs in box (45rpm), \$3.91. One 12" disc, 33 $\frac{1}{3}$  rpm ML 4666, \$4.45. Columbia.

Truly a life like recording. Sung in English, easily understood. A fine example of light opera, but more important, a beautiful and delightful recording of a grand work. Highly recommended.

**Brahms: Trio in A Minor, Opus 114** for Clarinet, Cello and Piano. Reginald Kell, clarinet; Frank Miller,

cello; and Mieczyslaw Horszowski, piano. One 10" LP disc. Decca DL 7524. \$3.85.

Three leading artists are heard playing together one of the old, ever popular and beautiful chamber works. The fine performance, technique, color and tone shading, makes this an outstanding addition to the school music library. Brahms was inspired to write this composition by his feeling for Richard Muhlfield, the clarinetists in the famous Meiningen Orchestra. Highly recommended.

#### Films

*The Barber of Seville. Italian with English subtitles throughout. Ferruccio Tagliavini, Tito Gobbi, Italo Tajo, Nelly Corradi, Vito De Taranto. The Orchestra and Chorus of the Rome Opera House. Commentary before each act by Deems Taylor. 16mm B & W Film. Running time approximately two hours. Rental from Cornell Film Company, 1501 Broadway, New York 18.*

The first full-length opera on 16mm film. One of the great operas of Rossini. Delightful stage and acting. Good comedy and fine music. Students as well as adults will enjoy this film. A good way to raise money for the music department. Present this film as being sponsored by the music department. Raise money and help interest people in good music and stage.

*Sadler's Wells Ballerina. Color, 16mm, \$120. McGraw-Hill Book Co., Text-Film Dept., 330 West 42nd St., New York 36.*

A short film lasting 13 minutes. It is the story of Patricia Miller, a young dancer about to make her debut in Ravel's Beauty and the Beast. It shows the struggle to make good in the art field.

### Where Did Music Come From?

(Continued from Page 45)

Florence, Italy. This was really the beginning of the Orchestra, as well as the Opera. A group of musicians in Florence became interested in Greek poetry, and in combining this with their music originated the Opera.

The harpsichord is called the grandfather of the piano, and undoubtedly took the latter's place in the early orchestras. Much of the early music was chords, like a performer plays on the guitar or ukulele in these modern times. Instead of the finished score which is given orchestra members today, simply a crude outline was presented each musician and he had to improvise as he went along. This was called a "figured bass" and was used for 150 years.

Clarinet and cellos were not used in orchestras until the second half of the 18th century. They greatly enriched all musical ensembles.

The main fault with most orchestras in the early days was that they were "top-heavy." Most of the instruments belonged to the "top" scores, as there was little if any bass instrumentation

except the harpsichord which was not heavy enough to balance the high tones. It took many years to remedy this situation and correct the positions of the different types of instruments, which is considered highly important today for the best reception. Undesirable instruments, which in no way added to the beauty of an orchestra's music, were gradually weeded out. It took Hayden, who is often called the "Father of the Symphony", to do this.

Music has come of age, grown up, and is balancing on the pedestal of Time. Its growth from birth has been slow, but through the centuries its power and importance has increased. In fact it is now gray-haired and gray-bearded, but there is no sunset in its life. For it will never die! Its Immortality is assured!

### Flute Questions

(Starts on Page 41)

masterful manner. There are passages that may be very difficult to perform, and for this reason we should place this number in class 6. The piano score is written in the form of an accompaniment, instead of that of a solo part as usually employed in the average Sonata. It is not too difficult. The fact that it is listed among the Prize Winning Composition of the New York Flute Club Contest, recently held, is most com-

mendable. Next in line comes a *Sonata in A minor*. This is truly a Solo for the flute, as it has no accompaniment. Such compositions as this may act the part of a "Saving Grace" for the flutist who is asked to contribute to groups gathered at a "Cabin in the Wilds" or at some other place where a piano is not in evidence. Movements are as follows: Allegro in 2/4 time. Poco Adagio in 3/8. Allegro in 3/8. All in all, it contains seven pages, but suitable "cuts" may be made in case that it should seem to be too long for performance. This solo was written by Carl Philipp Emanuel Bach.

*Perpetual Motion from Suite III, No. 6, by Carl Bohm, is next in line. Written in the key of B flat Major, for Flute and Piano. This number has been arranged by our good friend Merle J. Isaac of Chicago. As to difficulties of performance for both the flutist and pianist, we should place it in Class IV. Time of performance about two minutes.*

Often it has been said that "Variety is the Spice of Life". The appearance of this next number is responsible for our reference to this quotation.

*Calm as the Night.* A lovely melody familiar to all of us. This is another composition of Carl Bohm. It has been arranged as a solo for the French Horn in F, with an obbligato for either Flute or Clarinet. Composer and arranger E. C. Hamilton is responsible for it. As a feature for any band program, it should be most interesting.

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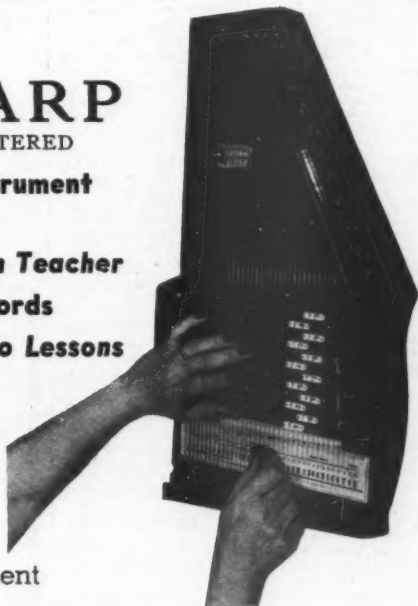
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